

# HiFi/Stereo Review

AUGUST 1963 • 50 CENTS

## SPECIAL SPEAKER ISSUE

GETTING THE MOST OUT OF YOUR SPEAKERS

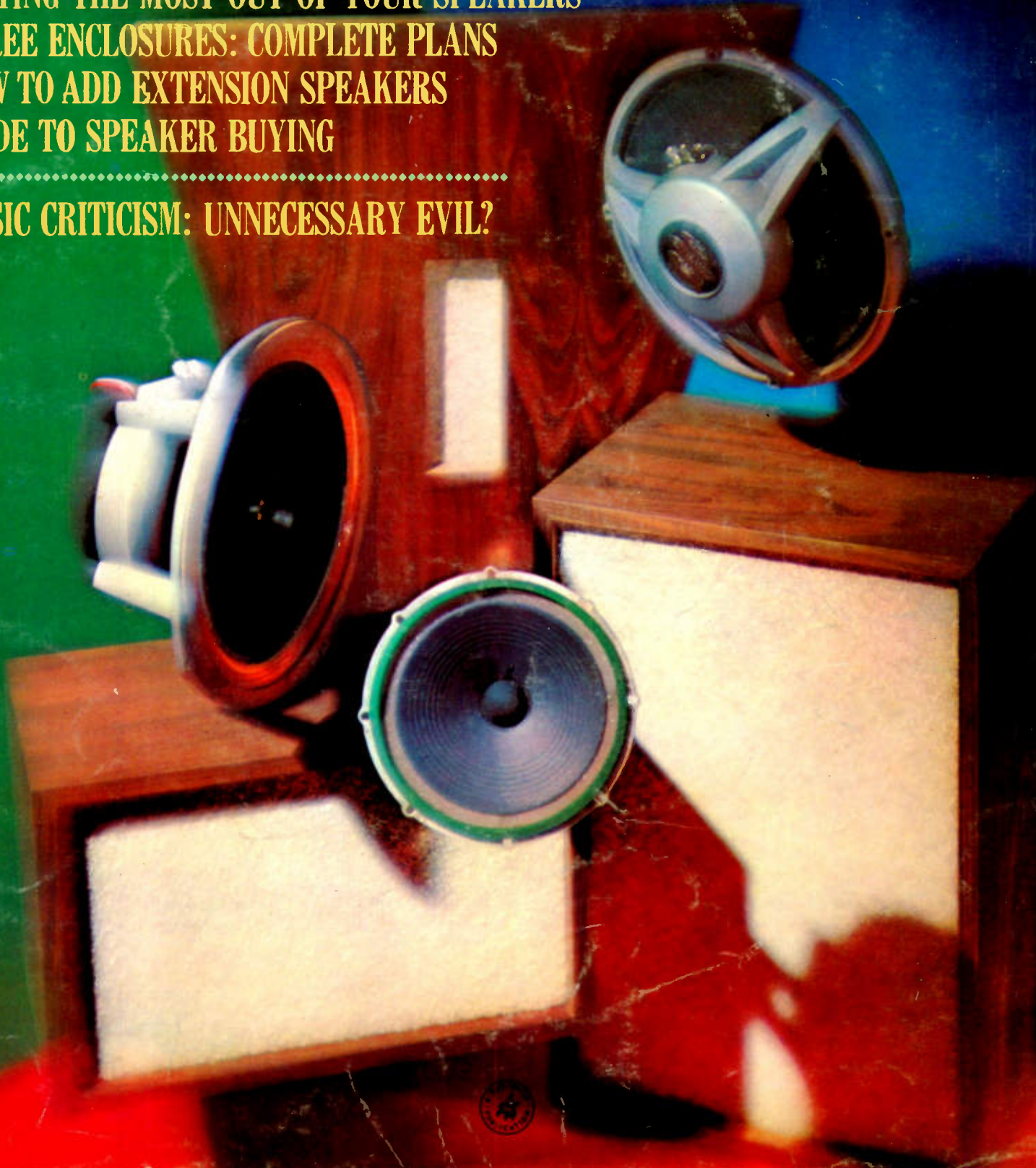
THREE ENCLOSURES: COMPLETE PLANS

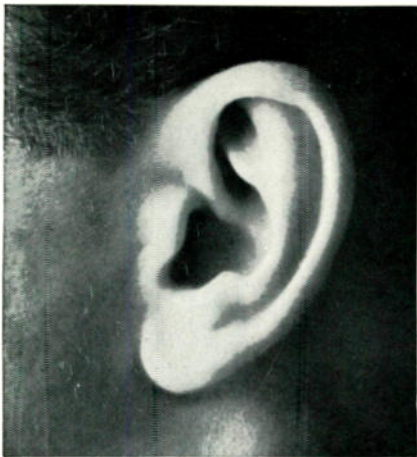
HOW TO ADD EXTENSION SPEAKERS

GUIDE TO SPEAKER BUYING

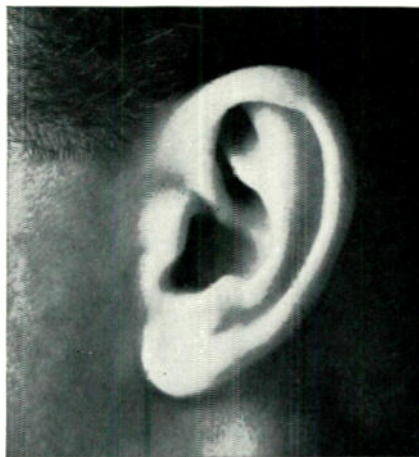
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MUSIC CRITICISM: UNNECESSARY EVIL?

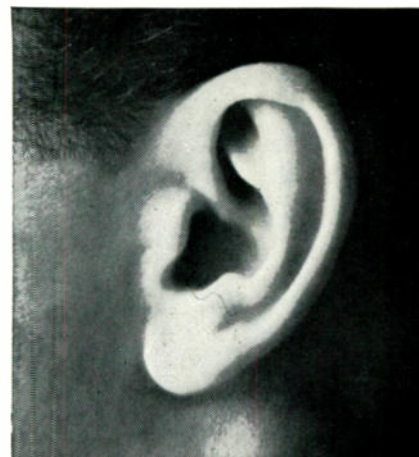




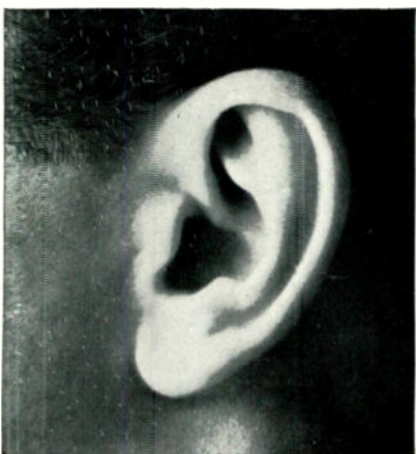
*Listen.* That's the only way to choose a speaker system! On this subject, you become the expert, for *your* ear is the only valid judge of the sound you want to live with over the years.



Suppose, for example, you are interested in any one of four fine bookshelf speakers—the AR-2A, the KLH-10, the Jensen TF-3 or the University Senior II. Ask your dealer to demonstrate the systems.



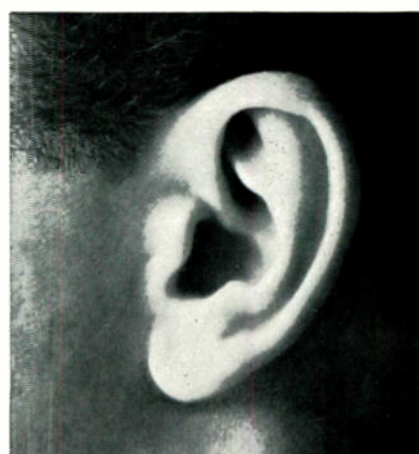
You will soon discern differences between the Senior II's 12" woofer and the AR-2A's 10" unit, as well as the woofers in the other systems. One is bound to sound richer, fuller, truer.



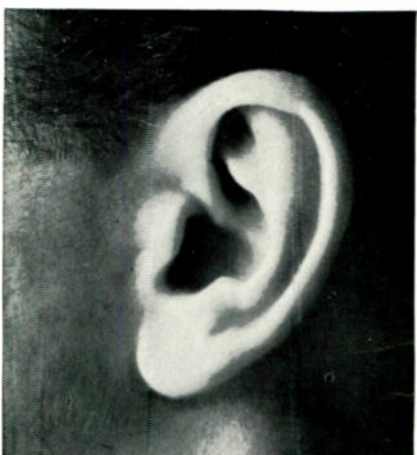
As you listen, remember, the sound you choose must be right for *you*...not the dealer (he has his own personal preference)...not your friends...not the hi-fi editors you read...only you.



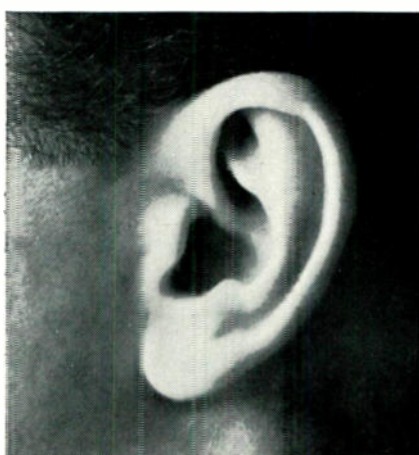
Ask to hear records featuring solo performances to help you determine the quality of each system's mid-range capability. One will have more "on-stage" feeling than the others.



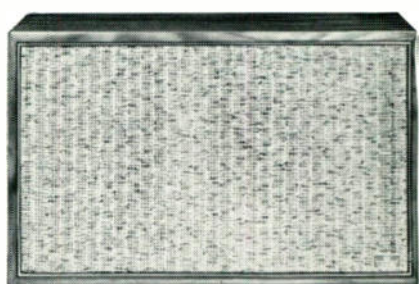
Listen to the "highs"—these delicate shadings and nuances are exciting when reproduced without distortion. The Senior employs the same Sphericon super tweeter used in our \$300 Classic system!



Now you are ready to judge the overall character of these systems. You are less likely to be deceived by exaggeration or coloration...better prepared to determine which system has the more natural, balanced sound.



Once you have auditioned the Senior in comparison with other bookshelf systems, we know you will prefer its sound. Most people do. In 7 out of 10 listening demonstrations, the "easy-to-live-with" sound of the Senior prevailed.



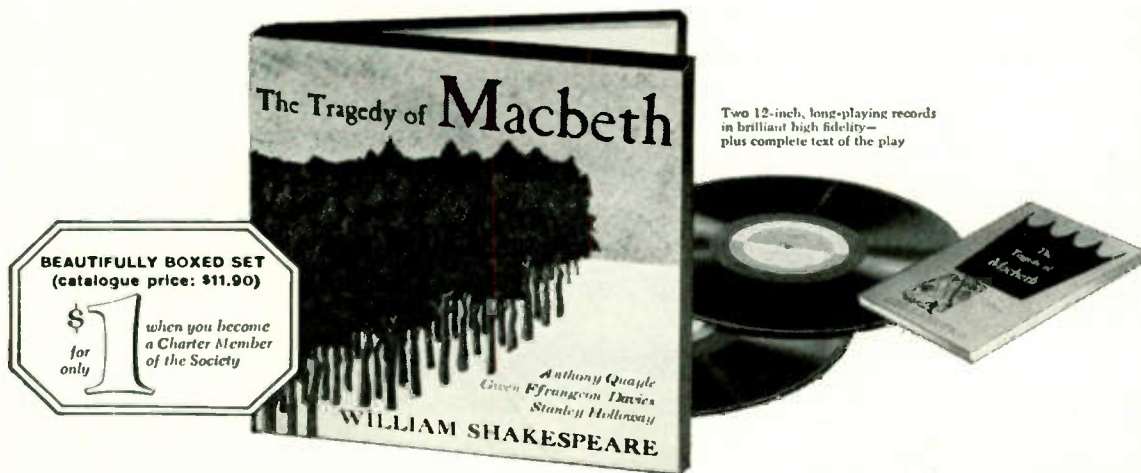
Specifications: *Response:* 30-20,000 cps. *Three-speaker system includes:* Ultra-Linear response 12" woofer (instead of the conventional 10" unit); special 3½" mid-range speaker plus top-rated Sphericon Super Tweeter. *Crossover:* 3000 cps. Adjustable brilliance control. Exclusive RRL tuned enclosure for maximum sound output, minimum (virtually immeasurable) distortion. Oiled walnut finish, \$99.50. Other University bookshelf speakers from \$44.95. For 20-page "Guide to Stereo Hi-Fi", write Desk D-8.

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## EDITORIALLY SPEAKING

by FURMAN HEBB

**T**HIS month I would like to use this space to reiterate some basic editorial attitudes toward music that shape this magazine's content. The selection quoted below originally appeared in the January, 1961 issue of HiFi/STEREO REVIEW, and was written by Hans H. Fantel.

Why, precisely, do we listen to music? Is "sound as such" sufficient reason? Apparently not. The typical music listener evidently seeks something beyond mere sound and beyond mere entertainment.

Meaningful music does not reveal its contents to the casual or unconcerned listener. It demands from the listener two priceless commodities: time and attention. He can't just sit back and let music pass him by or he will miss the whole point. Mentally and emotionally, he must reach out toward it. Then he discovers a key paradox: music that is more than mere entertainment is actually the most absorbing entertainment of all.

But what is this vague "meaning" that some music has, this ultimate payoff that composer, conductor, engineer, and listener are all trying to extract from the magical matter of music? This question, the crux of *why* we listen, lands us with both feet on the bedrock of human verities.

Music, like any art, takes on meaning by transforming and reflecting our basic emotions. We all carry within us a substratum of profound and universal feelings. We all, in some form or other, experience love and yearning, striving, struggle, triumph, or defeat. We are all filled on occasion with wonder and a sense of mystery, and all suffer fear of death. These feelings are the basis of our common humanity. They are also at the root of music.

In meaningful music, emotional experience appears intensified, idealized, heightened, and unique, with its elements proportioned by the artistic discipline of the composer's design. Such music takes the blinders off our insight, jolts us from our work-a-day rut and shows us our "better selves." Music prods beneath our crusted surface, and to our delighted astonishment, shakes loose within us undreamed resources of responsiveness and intuition.

Music is an earnest and hard-headed venture for the serious hi-fi listener. For in the emotional enrichment that fulfills his adventure with music, the listener gains spiritual capital for living. Thus, music remains as one of the few abiding sources of spiritual cohesion by which the individual personality can be fortified. It helps the listener mark his own individual self in the torrential stream of time.

\*\*\*\*\*

Coming Next Month in HiFi/STEREO REVIEW

**AN APPROACH TO PIANO CRITICISM**  
*by Jan Holcman*

**THE PERVERSION OF BOSSA NOVA**  
*by Gene Lees*

**THE TRUTH ABOUT OFF-BRAND TAPE**  
*by Robert Angus*

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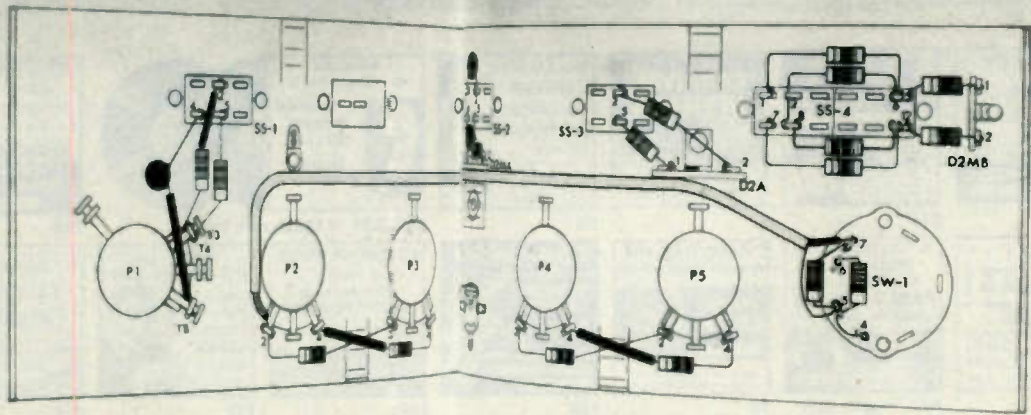
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## Assembly Group BF-3

- BF3-1. Add a 1" piece of spaghetti to one end of a CC-22 NPO. Connect the end to pin 4 (imp. 1). Connect the other end to pin 1, SS-1 (S1).
- BF3-2. Connect a 33K resistor (Orange, Orange, Orange) from pin 5, SS-1 (S1) thru pin 1 (base), P1 (S1) to pin 1 (top), P1.
- BF3-3. Add a 1/4" piece of spaghetti to one end of a 33K resistor (Orange, Orange, Orange). Connect this end to pin 2, SS-1. Connect the other end to pin 9 (imp. 1).
- BF3-4. Connect a 33K resistor (Orange, Orange, Orange) from pin 5, SS-1 (S1) to pin 1, TCA (S1).
- BF3-5. Connect a 33K resistor (Orange, Orange, Orange) from Pin 1, D2MA to Pin 2, D2MA.
- BF3-6. Connect a 680K resistor (Blue, Grey, Yellow) from pin 1, D2MA to pin 6, SS-1.
- BF3-7. Connect a 680K resistor (Blue, Grey, Yellow) from pin 2, D2MA (S1) to pin 12, SS-1.
- BF3-8. Connect a CC-22 (from pin 4, SS-2 (S1)) to pin 3, SS-2 (S1).
- BF3-9. Connect a CC-22 (from pin 1, SS-2 (S1)) to pin 2, SS-2 (S1).
- BF3-10. Clip just the bare wire at one end of a 110" Yellow var. Layer<sup>SM</sup> and connect the isolated wire to pin 2, P2. Connect the bare wire at the opposite end to pin 5, D2A. Connect the isolated wire to pin 7, SW-1 wire both terminals together.
- BF3-11. \*A wire passing thru a pin counts as two connections when adding up the total to be soldered.

\*\*See Page 7 for a description of this wire.

## Assembly Group BF-4

From here on you will be soldering pins that have several wires attached. When you solder these pins, be sure that all the wires connected to the pin are fully soldered.

- BF4-1. Connect a 4.7M resistor (Yellow, Purple, Green) from pin 6, SS-4 thru pin 2, SS-4 (S1) to pin 8, SS-4 (S1).
- BF4-2. Connect a 4.7M resistor (Yellow, Purple, Green) from pin 12, SS-4 to pin 8, SS-4 (S1).
- BF4-3. Connect a 2.2M resistor (Red, Red, Green) from pin 7, SW-1 (S1) thru pin 5, SW-1 to pin 4, SW-1 (S1).
- BF4-4. Connect a 2.2M resistor (Red, Red, Green) from pin 6, SW-1 (S1) thru pin 5, SW-1 (S1).
- BF4-5. Connect a 470K resistor (Yellow, Purple, Yellow) from pin 1, SS-4 to pin 6, SS-4 (S1).
- BF4-6. Connect a 470K resistor (Yellow, Purple, Yellow) from pin 7, SS-4 to pin 12, SS-4 (S1).
- BF4-7. Add a 1" piece of spaghetti to one end of a 100K resistor (Brown, Black, Yellow). Connect this end to pin 4, P4 (S1). Connect the other end to pin 4, P3 (S1).
- BF4-8. Connect a 100K resistor (Brown, Black, Yellow) from pin 2, P4 (S1) to pin 2, P5 (S1).
- BF4-9. Add a 1" piece of spaghetti to one end of a 100K resistor (Brown, Black, Yellow). Connect this end to pin 4, P2. Connect the other end to pin 4, P3 (S1).
- BF4-10. Connect a 100K resistor (Brown, Black, Yellow) from pin 2, P2 (S1) to pin 2, P3 (S1).

\*A wire passing thru a pin counts as two connections when adding up the total to be soldered.

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| <p><b>PROKOFIEV:</b><br/>Alexander<br/>Nevsky<br/>THOMAS SCHIPPERS<br/>N. Y. PHILHARMONIC</p> <p>246</p>                                 | <p>Beethoven:<br/>Symphony No. 3<br/>"EROICA"<br/>Philadelphia<br/>Orch.<br/>ORMANDY</p> <p>245</p>  | <p><b>CARNIVAL<br/>IN VIENNA</b><br/>Eugene Ormandy<br/>Philadelphia Orch.</p> <p>87</p>   | <p>The MERRY<br/>WIDOW<br/>Lisa Della Casa<br/>John Reardon<br/>New<br/>Recording<br/>in English<br/>COLUMBIA</p> <p>83</p>     | <p><b>MAHLER</b><br/>Symphony No. 9<br/>IN MEMORIAM<br/>BRUNO<br/>WALTER<br/>COLUMBIA<br/>SYMPHONY ORCH.</p> <p>253-254 *Two-Record Set</p>                               | <p><b>BRAHMS</b><br/>PIANO<br/>CONCERTO<br/>No. 1<br/>SERKIN<br/>ORMANDY<br/>Philadelphia Orch.</p> <p>260</p>  | <p>Music of<br/><b>EDGAR VARESE</b><br/>Robert Graig<br/>conduction Woodwind,<br/>Brass and Percussion<br/>COLUMBIA</p> <p>255</p>   |   |
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# LETTERS TO THE EDITOR

## Chambered Nonsense?

● By the time I finished reading the article on chamber music by B. H. Haggin in the June issue, I felt as if I were trapped in a narrow and stuffy corridor. Mr. Haggin is by no means alone in his estimate that Brahms' chamber music "represents not real creative activity but the pretense of such activity in synthetically contrived thematic substance which is manipulated by formula to fill out a prescribed form." One could gather almost as much critical support for this opinion as for its opposite.

Nevertheless, this is hardly an attitude to foist off on a public to whom one is addressing an introductory article on chamber-music recordings. Perhaps even more important is the implication, by the absence of their names, that Mr. Haggin holds in similarly low esteem the chamber music of many composers who both antedated and followed those he dealt with. If Mr. Haggin believes that chamber music began with Haydn and ended with Dvořák, let him say so. Obviously Mr. Haggin is free to tread his own path through the world of music, blinders and all, but I find it surprising that you would choose a man of such limited vision to open doors for the uninitiated.

STEPHEN VAN HALL  
New York, N. Y.

*Mr. Van Hall fails to consider that space limited the number of recordings and thus the number of composers Mr. Haggin could treat in his article. He was constrained to adhere closely to the center of the tradition, and to select works that, at the same time they provide a moving experience, also give the new listener a grounding in the nature of chamber music.*

## In Favor of Flanagan

● I started out as a casual and curious reader of your magazine, and am now an enthusiastic and devoted supporter. There is a single reason for this: the splendid series of articles and reviews contributed to your pages by William Flanagan. I have been following reviews of contemporary music for twenty years, and never have I encountered a critic who has written on this difficult subject with more candor and insight, and less special pleading or evasion, than Mr. Flanagan. That he can do so in the pages of a mass-circulation magazine is more remarkable still. The only writer on the current scene who is in Mr. Flanagan's

class, I think, is the British scholar Wilfrid Mellers, and he is not the literary stylist that Mr. Flanagan is. The specific stimulus for this letter is the March review of Stravinsky's *Oedipus Rex*, the most sensitive and astute of the dozens of evaluations (nearly all of them much longer, incidentally) that I have read.

EDMOND MIGNON  
Santa Monica, Calif.

## Rare Records

● For your "Golden Voices in the Attic" file: a recent find of mine, in test-pressing form, of the Schubert *Serenade* electrically recorded and sung in German by Rosa Ponselle and her sister Carmella. might send some collectors into a flurry of excitement. It sounds more like a Bellini duet than the familiar work we all know.

Miss Ponselle was completely unaware of its existence. It was recorded about 1925, and is crystal clear. I am convinced that it is the only known copy.

TOM VILLELLA  
Lakewood, Ohio

## Taras Bobble

● Contrary to what William Flanagan says in his January review, Leos Janáček's *Taras Bulba* Rhapsody is not derived from an opera, as I am certain Mr. Flanagan knows.

HELMUT REHMANN  
Brooklyn, New York

*Janáček's (nonoperatic) work is entitled, in full, Taras Bulba, Slavonic Rhapsody after Gogol (1918).*

## Rare Equipment

● Your article about rare records suggests another one about rare hi-fi equipment. Specifically, I have been looking without success for some time for a Marantz Model 3 electronic crossover. This unit, which I feel is necessary for anyone who is truly striving for audio perfection, is now discontinued, and used models are exceedingly hard to find. If any of your readers has a Model 3 he would care to part with, I would be happy to hear from him.

HAROLD W. BRYAN  
4713 A Duplessis St.  
New Orleans 22, La.

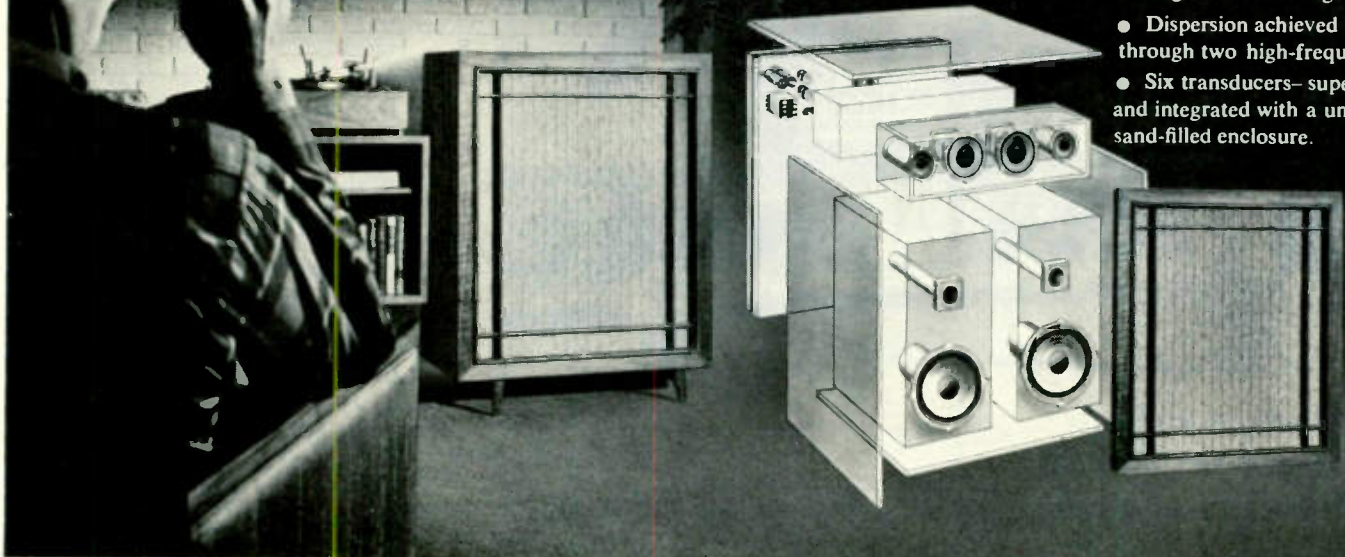
*According to the Audio Exchange, one of the leading retailers of used equipment, the most sought-after discontinued items at present include the Marantz Model 3, (Continued on page 10)*

One-year subscriptions to HIFI/STEREO REVIEW may be purchased in Australian pounds (2/15/12); Belgian francs (310); Danish kroner (433); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,900); Japanese yen (2,100); Norwegian kroner (43); Philippine pesos (25); South African rand (4.50); Swedish kroner (23); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes Popular Photography, Popular Electronics, Electronics World, Popular Boating, Car and Driver, Flying, Modern Bride, Amazing, and Fantastic.

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The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special... compounded of long fibred wool (traditional to the North of England home of these speakers) and soft pulp! It achieves superior results from the start and its natural resilience assures continuing perfection over the years.



The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the all-important transient bass response is excellent, even at low volume. This clean low end, at reasonable listening levels, is a major reason why all Wharfedales are so pleasant to "live with."



With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

**LOW RANGE.** Two 12½" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches... thus the W90 tandem idea yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.



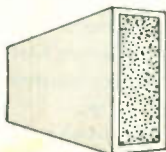
**MID-RANGE.** Two 5¼" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.



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**THE W90** is the latest of the Achromatic speaker systems. The literal meaning of "achromatic" is: "Pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristic of the Achromatic construction is the sand-filled technique, which consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how deep or strong the bass backwave projected against it. This exclusive technique is the result of years of development by G. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is mounted in an individual tuned chamber for its own maximum effect, and isolated from the mid-range and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with front free-floating. This feature helps to eliminate phase distortion. As a final measure, to insure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.



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(Continued from page 8)



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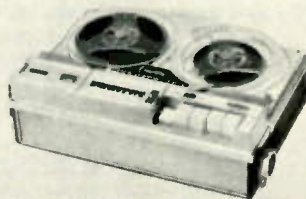
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the McIntosh MC-30 mono basic amplifier, the Stephens 206AXA speaker, the Marantz 1C mono preamplifier, the REL Precedent FM tuner, and the Altec Lansing 604 series of loudspeakers. These units are currently being sold second-hand for an average of two-thirds of their original retail prices.

### Nielsen

● I bought Carl Nielsen's Symphony No. 5 in the Bernstein-New York Philharmonic recording because of David Hall's review (April), and I am of the opinion that the performance is even better than Mr. Hall says it is. I own the excellent London recording conducted by Thomas Jensen, but it lacks the rhythmic tension and orchestral virtuosity of the Bernstein rendition. Carl Nielsen was a great composer, but for some reason his works are practically unknown in this country. I hope that Bernstein's recording will stimulate other orchestras in the United States to play Nielsen's music.

ALFRED J. PLUNKETT  
Brocton, Mass.

### Uncle Josh's Dobro

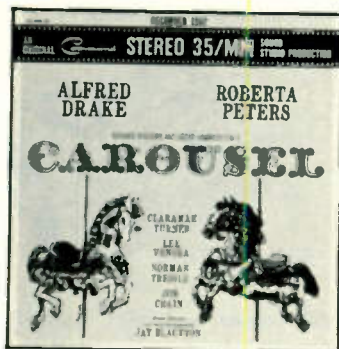
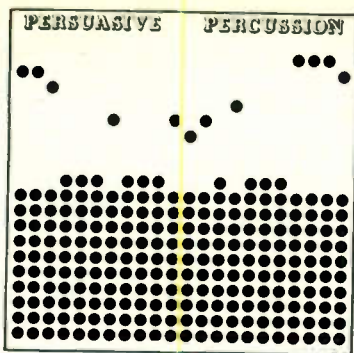
● Although I found Nat Hentoff's perspective on the mushrooming career of the Foggy Mountain Boys (May) very entertaining, I felt he might have sacrificed a bit of the space devoted to Flatt and Scruggs in order to bring the other "Boys" out of the shadows. For instance, I find it hard to believe that Hentoff failed to point out that Buck Graves—"Uncle Josh"—plays a most unusual instrument: the whining, insinuating dobro guitar of Hawaii. With a metal slide held in the left hand—the hand that usually does the fretting—the dobroist produces the characteristic slurred sound of the instrument. The dobro guitar can be heard especially well on the Boys' most recent—and I think their best—recording, "Hard Travelin'."

ED PAVESE  
Riverdale, N.Y.

### McCormack Society

● I would appreciate your passing along to your readers the news of the organization of The John McCormack Society of America. That there continues to be a great and intense interest in the late lyric tenor is attested to by the number of his recordings rereleased on LP—fifteen, more than of any other singer of his time. The John McCormack Society of America is the official instrument in this country for furthering a wider appreciation of this great singer's artistry. Your readers are invited to secure membership simply by writing me.

FREDERICK M. MANNING  
Drexel Hill, Penna.



## The 5 most important advances in stereo recording

Read how these 5 Command albums opened up new vistas in stereo and revolutionized the entire concept of recording

- 1. PERSUASIVE PERCUSSION**  
 "... concentration on stimulating musical quality . . . remarkable clarity and range."  
 NEW YORK TIMES

The record that made critics say, "Stereo didn't make COMMAND; COMMAND made stereo!" With *Persuasive Percussion* the true musical excitement of stereo became a fact. Exploiting the full color of popular music, *Persuasive Percussion* became a gigantic first in a new and exciting way to experience sound. It was, as the *New York Times* stated, "destined to turn the recording industry topsy turvy."

- 2. STEREO 35/MM**  
 "With this spectacular recording Enoch Light's COMMAND label has crossed one more threshold to the ultimate in sound."  
 HIGH FIDELITY MAGAZINE

This is the album that accomplished the greatest leap forward in stereo. It was Command who perfected the technique of master recording originals on 35 mm magnetic films. Through this method Command made it possible to bring sound of such scope and intensity right into your own living room that you actually *feel* the presence of each instrument. Here was music with absolutely no mechanical distortion coupled with "almost unbelievable" purity. No wonder *LIFE* called this, "the season's biggest ear opener!"

- 3. BRAHMS SYMPHONY NO. 2 in D, Op 73.**  
 William Steinberg/  
 Pittsburgh Symphony Orch.  
 "The summit in sound."  
 N. Y. HERALD TRIBUNE

When Command entered the classical field, it was with this recording of the Brahms 2nd which was called "the best classical orchestral album of 1961," and one of the finest Brahms ever recorded. Since that memorable occasion, Command albums of Wagner, Beethoven, Debussy, Ravel and many more have been greeted with highest praise and critical acclaim. All bear Command's almost fanatical insistence on perfection that places its Classics in a position without peer.

- 4. CAROUSEL** by Rodgers and Hammerstein starring Alfred Drake and Roberta Peters.  
 "I have played your album of 'Carousel' with tremendous enjoyment and find it extremely sensitive and beautifully made in every way."  
 (Signed) RICHARD RODGERS

Not content with creating breathtaking reproductions of great music, Command has gone on to add a new dimension to the musical theatre with performers who match the greatness with their own stature. With a brilliant cast starring Alfred Drake and Roberta Peters, you hear the music of *Carousel* as it has never been per-

formed before. Now this great American musical — marking Command's entrance into this field — rings out with a magnificence that rivals the original opening night.

- 5. THE SCHOOL FOR SCANDAL**  
 by Richard Brinsley Sheridan  
 "Performance dazzling . . . recording immaculate . . . stereo ingenious . . . considered a summation of all the resources of stereo."  
 HI-FI STEREO REVIEW

Direct from its triumphant performances on Broadway and in London comes this superb Command recording of Richard Brinsley Sheridan's *The School for Scandal*. Recorded in London with the original cast headed by Sir Ralph Richardson and Sir John Gielgud, the listener is afforded over two hours of recorded theatrical splendor. Here in this Command recording the spoken word is raised to its full dignity and glory.

For free, full color brochure of all Command releases, WRITE TO:

WORLD LEADER  
IN RECORDED SOUND  
**Command**  
RECORDS

1501 Broadway, New York 36, N. Y.



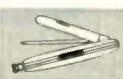
## It must be Amphora

AMPHORA, the cool, calm tobacco from Holland that soothes the spirit and relaxes the mind. AMPHORA, fragrant and rich, slow-burning to the bottom of the bowl — mild, full-bodied Cavendish at its best. AMPHORA, the *right* tobacco for the young man who takes up a pipe, and for the veteran who seldom sets one down. This pipeful and the next, it *must* be AMPHORA, America's biggest-selling Dutch tobacco... still only 40¢.



Douwe Egberts  
Royal Factories  
Utrecht, Holland

**SPECIAL OFFER:** Imported Sheffield Steel 3-IN-1 knife style pipe tool PLUS full 2-oz. pouch of AMPHORA for \$1.00. Mail to Ramick's Int'l., Inc., Dept. 85, P.O. Box 3033, North Hollywood, Calif.



**CIRCLE NO. 19 ON READER SERVICE CARD**

12

# JUST LOOKING

...at the best in new hi-fi components



● **Altec Lansing** has announced an all-transistor mono power amplifier (Model 351B) with an integral protective trouble-indicator Flashguard circuit. The amplifier uses four power transistors in the output stage, each with its emitter connected to a signal lamp situated in the rear of the chassis. Should too high a current be drawn by any transistor, the lamp protects the transistor and indicates that trouble is occurring. The amplifier has a frequency response of 20 to 20,000 cps  $\pm 1$  db. Fifty watts (THFM) of power are available from



the 5 x 9 $\frac{3}{4}$  x 9 $\frac{1}{4}$ -inch unit. Output impedances for matching speakers or transmission lines are 4, 8, 16, and 125 (70 volts) ohms. Price: \$252.

**circle 182 on reader service card**

● **Knight** announces the Model KN 2250 thin-line speaker system, which combines a 12-inch woofer, a 6-inch closed-back mid-range, and a compression tweeter. The woofer has a high-compliance foam cone and a 1-pound ceramic magnet. The enclosure is of  $\frac{3}{4}$ -inch hardwood construction with oiled-walnut veneer. Four feet may be attached for either vertical or horizontal placement. Rated frequency response is 35 to 19,000 cps; power capacity, 45 watts. The kit version is supplied with four sides of the enclosure assembled and pre-finished in oiled walnut and with the speakers mounted on the baffle board.



No soldering is necessary. Kit cost is \$59.95; in pairs, \$52.44 each. Assembled version: \$69.95; in pairs, \$59.44 each.

**circle 183 on reader service card**

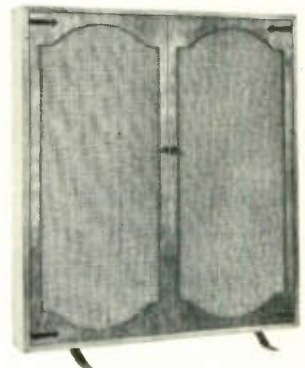
● **Lafayette Radio** announces a new four-track, two-speed stereo tape deck with built-in transistorized stereo record-playback preamplifiers. The RK-140WX



will record and play back four-track stereophonic or monophonic tapes. Dual recording-level meters, tape-index counter, automatic cut-off switch, and pause control are built in. Record-playback frequency response is 40 to 18,000 cps at 7 $\frac{1}{2}$  ips and 40 to 12,000 cps at 3 $\frac{3}{4}$  ips. Audio output is 0.8 volt per channel; S/N ratio, -45 db; interchannel separation, 45 db or better; wow and flutter, less than 0.25 per cent at 7 $\frac{1}{2}$  ips and under 0.4 per cent at 3 $\frac{3}{4}$  ips. Size: 15 x 6 $\frac{1}{8}$  x 10 $\frac{1}{2}$  inches. Price (less case): \$99.50.

**circle 184 on reader service card**

● **Rek-O-Kut's** new early-American style Sonoteer speaker system, Model CA-70A, is finished in nutmeg maple and



is designed to resemble a hutch with doors. The system contains two 8-inch woofers, two 6-inch mid-range speakers, and one 3 $\frac{1}{2}$ -inch cone tweeter. Frequency response is 40 to 18,000 cps. A high-efficiency system, the CA-70A requires 1 to 2 watts of power, but can handle up to 45 watts of integrated program material. Dimensions are: 4 inches deep, 21 inches wide, and 25 inches high. Price: \$89.95.

**circle 185 on reader service card**

(Continued on page 16)



The Fisher KM-60 StrataKit, \$169.50\*



The Fisher FM-50-B, \$199.50\*



The Fisher FM-100-B, \$249.50\*



The Fisher FM-200-B, \$299.50\*



The Fisher R-200, \$299.50\*



The Fisher MF-300, \$359.50\*

## World's finest tuners at their price.



The Fisher FM-1000, \$429.50\*

## World's finest tuner.

Fisher currently manufactures six FM-Stereo-Multiplex tuners and one AM-FM-Stereo-Multiplex tuner (the R-200). The lowest-priced model among these is unquestionably one of the finest tuners available anywhere under any name. The highest-priced is just as unquestionably the finest tuner ever made. The remaining five Fisher tuners represent the various degrees of excellence possible between these not very far-apart limits.

Exceptional sensitivity is the outstanding characteristic of all Fisher tuners. Their IHFM Standard sensitivity ratings range from 2.2 microvolts (for the FM-50-B) to an incredible 1.5 microvolts (for the FM-1000). This kind of sensitivity can laugh at weak-signal areas and compensates for the important difference between

mono and stereo FM sensitivity requirements with margin to spare.

The Fisher FM-50-B and KM-60 feature the exclusive STEREO BEAM\*\*, a Fisher invention that automatically indicates whether or not an FM station is broadcasting in stereo. The five more costly Fisher tuners incorporate the unique STEREO BEACON\*\*, an exclusive Fisher development that automatically indicates the presence of FM Stereo programs by means of a signal light and at the same time automatically switches the tuner between the mono and stereo modes of operation, as required.

Which Fisher tuner should you buy? Your Fisher dealer will be pleased to help you coordinate your requirements as to performance and price. But be prepared to find less remark-

able differences between a Fisher and a Fisher than between a Fisher and any other make.

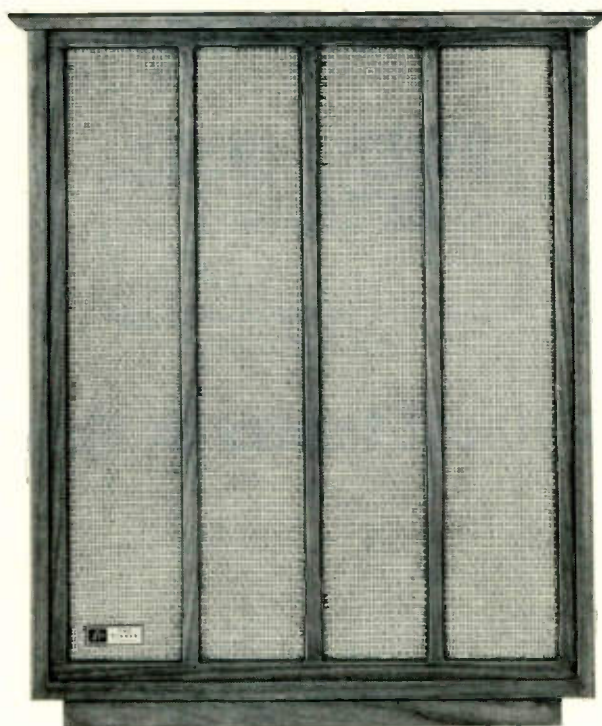
### The Warranty That Means More And Does More For You.

In striking contrast to the industry-wide standard of 90 days, the Fisher Warranty is extended to all tubes and diodes for a period of one year from date of purchase.

For complete information about Fisher Tuners and other Fisher High Fidelity Products, please fill-in and mail the coupon on the following page.

GLESS CABINET. ALL PRICES SLIGHTLY HIGHER IN THE FAR WEST

EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N. Y. CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT. <sup>®</sup>PAT. PENDING



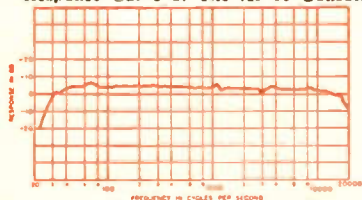
## Introducing the XP-10...

The XP-10 represents the successful completion of a major audio project.

Some time ago, it was decided to design a new loudspeaker system that would produce, in both laboratory and listening tests, a quality of sound previously obtained only from systems infinitely larger in size and much costlier in price.

As difficult and complex as this assignment may have been, final results far exceeded the expectations of the design group involved. From this project has emerged The XP-10 Consolette, a uniquely new 3-way system utilizing all hand-made components, relatively compact in size, with an ability to reproduce sound that compares most favorably with the largest, most expensive loudspeaker systems available today.

Response Curve of The XP-10 Consolette



Since the sound reproduction capabilities of any system is no more than the sum of its parts, let us examine them carefully:

### The Woofer

Diameter: 15"; Voice coil diameter: 2"; eddy current damped, wound on pure electrolytic

copper; Magnet structure: 6 lbs.; Flux density: 11,500 gauss; Moving mass: 60 gms.; Open air resonance: 18-19 cycles; Frequency response: 28-200 cycles.

By design, the cone of the low frequency driver is extremely stiff and straight-sided so as to operate as a true, rigid piston throughout its assigned range. Since such rigidity requires a relatively high moving mass, a 2" eddy current damped voice coil wound on pure electrolytic copper is utilized. Damping is *linear* throughout the woofer's entire range, resulting in extraordinary transient response. (Note tone burst test result at rarely-shown 50 cycles.) Free air resonance is well below the lower limit of its operating range. A degree of bass tightness, detail and definition is thus achieved that has proved a source of amazement to those who have heard it.

### The Mid-Range

Diameter: 8"; Voice coil diameter: 1½"; Magnet structure: 5½ lbs.; Flux density: 11,000 gauss; Moving mass: 13 gms.; Open air resonance: 50 cycles; Frequency response: ±2 db 200-2,000 cycles.

In most systems, the critical middle frequencies are reproduced by both the woofer and the mid-range speakers. However, to achieve a natural sound quality, it is desirable for the mid-range speaker to reproduce virtually all the middle frequencies of the audio spectrum so that instrument and voice fundamentals are not reproduced by separate speakers. Crossing over as it does at

an unusually low 200 cycles, The XP-10 overcomes phasing difficulties and "roughness" which contribute so much to "listening fatigue" and the stereo phenomenon of "wandering" instruments and voices.

The mid-range driver of The XP-10 is housed in its own separate air-tight compartment, heavily packed with AcoustiGlas for optimum loading. Rearward radiation is effectively "eaten up" thus eliminating interaction with woofer and tweeter. The high ratio of flux density to moving mass creates superb transient response.

### The First "Soft" Dome Hemispherical Tweeter

Diameter: 2"; Voice coil diameter: 2"; Magnet structure: 5½ lbs.; Flux density: 14,000 gauss; Moving mass: 1¾ gms.; Open air resonance: 1,500 cycles; Frequency response: 2,000 cycles to beyond audibility; ±2 db 2,000-15,000 cycles; ±5 db 2,000-18,000 cycles.

The introduction of the first "soft" dome hemispherical tweeter constitutes a major breakthrough in the reproduction of the higher frequencies. Hitherto, all high frequency drivers were of either the rigid diaphragm or cone types with inherent resonances that color sound. The XP-10 is the *first* system to employ a "soft" dome cotton diaphragm bonded directly to a light copper voice coil on a 5½ pound magnet structure. With this new design principle, important benefits accrue in reproducing the upper ranges of sound. There are no resonances

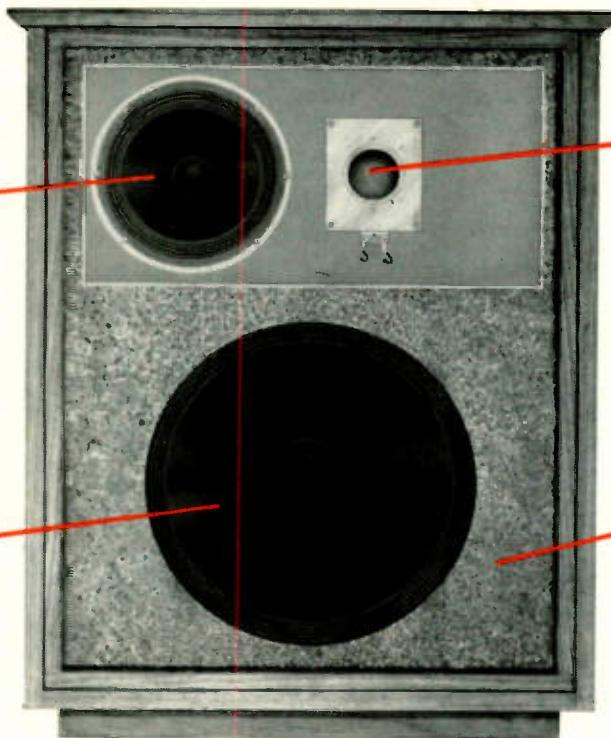


8" mid-range with 5½ lb. magnet structure and 1½" voice coil

15" woofer with 6 lb. magnet structure and 2" eddy current damped voice coil wound on pure electrolytic copper

First 'soft' dome hemispherical tweeter with 2" cotton diaphragm and 5½ lb. magnet structure

AcoustiGlas-packed, non-resonant, sealed enclosure



## An extraordinary new speaker system.

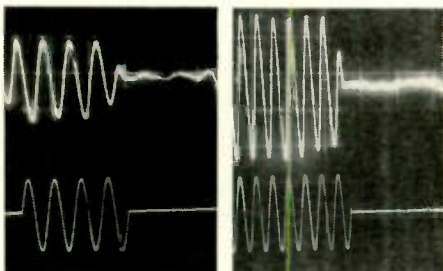
throughout its entire operating range to color the response of the "soft" dome tweeter. Since the soft cotton diaphragm is driven on its periphery rather than its center, break-up is also virtually eliminated. Highs

of unprecedented purity, clarity and smoothness in a 120° dispersion pattern are obtained. The extremely high ratio of flux density to moving mass again creates unsurpassed transient response.

jective quality directly dependent upon the preferences, taste and hearing range of the listener; in the area of such objective criteria as frequency response, distortion and instrumentation measurements, The XP-10 meets the challenge of much larger, more expensive transducers. Its true capabilities invite direct comparison with the finest systems available. In the most demanding, critical tests of that kind, the relatively compact XP-10, will evidence its quality with startling clarity and definition.

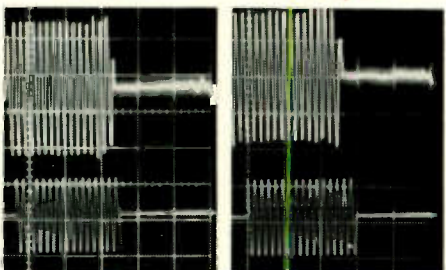
The XP-10 Consolelette is luxuriously crafted in Scandinavian Walnut to enhance any room setting. Once seen, and heard, you will find it difficult to believe it is priced at only \$249.50\*.

Tone burst test results (unretouched) demonstrate extraordinary transient response of The XP-10 Consolelette.



50 cycles

540 cycles



4,000 cycles

13,000 cycles

### The Crossover Network

The XP-10 utilizes a ¼ section inductance, capacitance network crossing over at 200 and 2,500 cycles. All inductors are of the low-loss air-core type. Due to its unusually low crossover point of 200 cycles, phase distortion and roughness in the critical middle frequencies is overcome. The extraordinary "balance" of XP-10 components contributes to a feeling of "single speaker" sound that has been the goal of multi-speaker system designers for years. On all types of program material, The XP-10 produces a neutral "open," natural sound of the highest order. It has been described by audio engineers as "tape sound."

### The Enclosure

The XP-10 is heavily packed with AcoustiGlas and sealed so as to function as an infinite baffle. The enclosure itself is made of ¾" reinforced, non-resonant, compressed particle board with bonded genuine wood veneers. It is luxuriously hand-finished in oiled walnut and measures 24¾" wide x 30¼" high x 14¾" deep. Each XP-10 System is matched within ±1 db to a laboratory standard to insure balanced stereo response when used in pairs.

While all loudspeaker sound is of a sub-

**FREE! \$1.00 VALUE!** The new 1963 edition of The Fisher Handbook, a 40-page illustrated guide to stereo, complete with specifications on all Fisher components, plus detailed information on the new XP-10 Consolelette.

**FISHER RADIO CORPORATION**  
21-37 44th Drive, Long Island City 1, N. Y.  
Please send free 40-page Handbook, complete with detailed specifications on all Fisher components plus detailed information on The XP-10 Consolelette Loudspeaker.

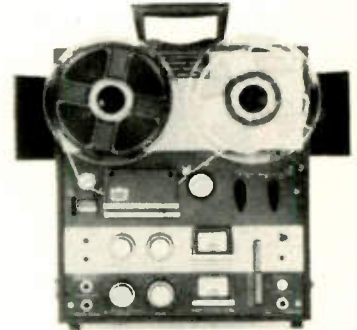
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ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



**The XP-10 Consolelette by Fisher**

(Continued from page 12)

● **Roberts'** Model 1057 tape recorder is a 4-track stereo/mono machine featuring sound-on-sound multiple recording in stereo, sound-with-sound, and microphone and radio-phonograph mixing provisions. Dual extended-range speakers and dual stereo power amplifiers are built in. Each channel is monitored by a VU



meter and has separate preamplifier outputs. A three-position speaker switch (mute, normal, monitor), an automatic shut-off, a professional editing lever, an index counter, and automatic tape lifters are included. Tape speeds are 3¼ and 7½ ips, with a 15-ips accessory kit available at no extra cost. Price: \$339.95.  
circle 186 on reader service card

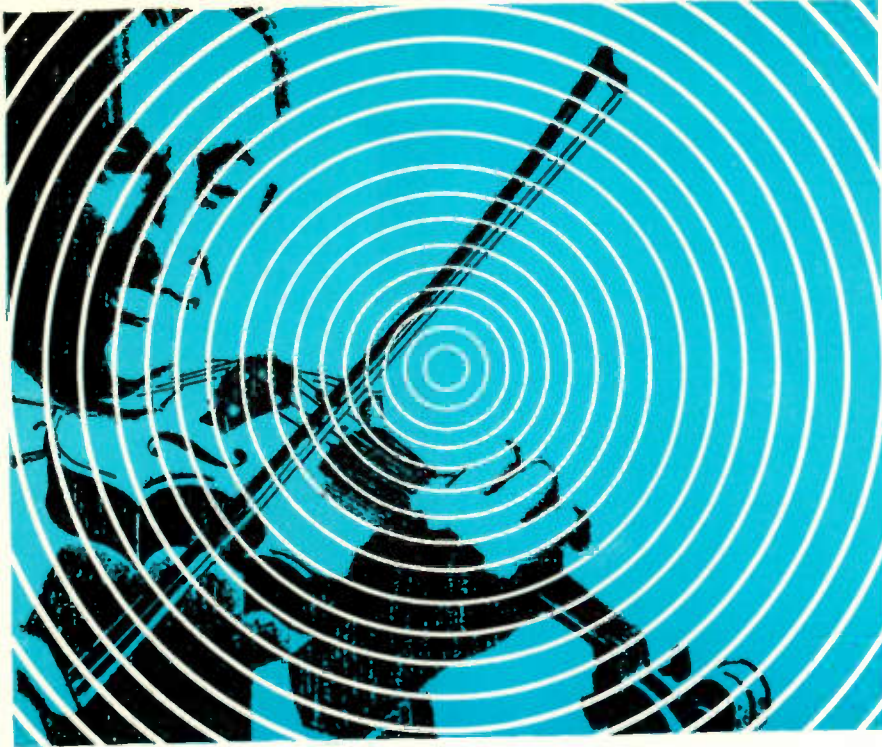
● **Sherwood** announces a new three-way speaker system, the Berkshire, which uses a high-compliance, 10-inch woofer with a 21-cps free-air resonance, a four-layer winding for increased efficiency, and a 1-inch long-throw voice coil to minimize distortion. The woofer crosses over at 600 cps to an 8-inch mid-range speaker. From 3,500 cps up, a 3-inch ring-radiator tweeter is employed. Overall system response is 53 cps to 17,500



cps  $\pm 2\frac{1}{2}$  db. The speakers are mounted on a 1-inch-thick resin-filled flakeboard baffle. This, plus crossbracing, provides a rigid nonresonant enclosure. Dimensions are 24 x 13 x 9½ inches deep. Matching pedestal bases and console legs are available. The Berkshire handles 50 watts of program material; minimum drive requirement is 10 watts. Price: under \$100.

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HIFI/STEREO REVIEW



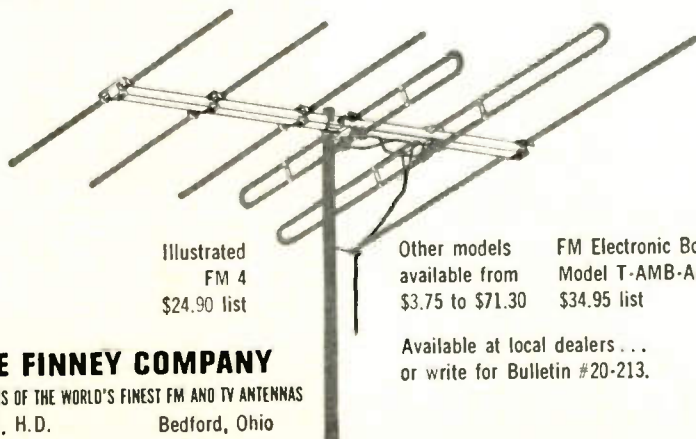
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Broadcasting authorities agree that an outdoor antenna is absolutely essential for the reception of full quality monaural and multiplex FM sound.

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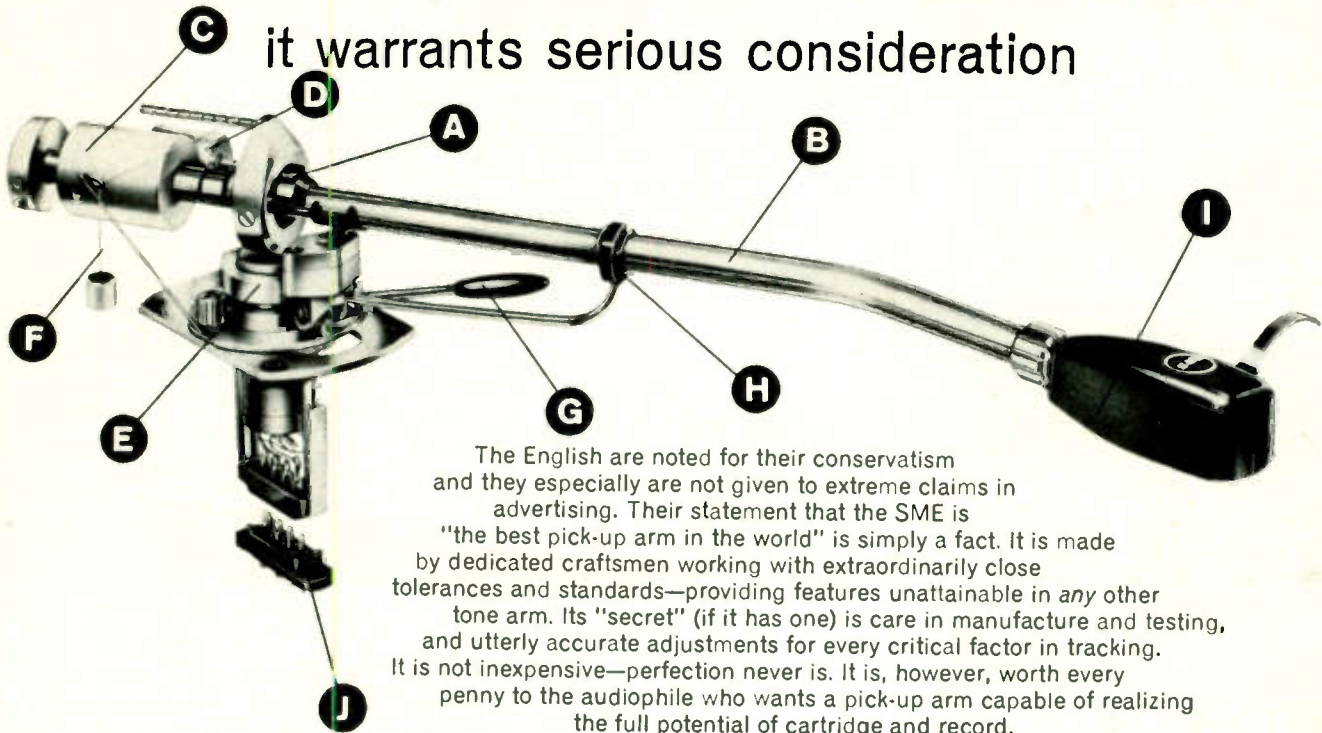
FM Electronic Booster  
Model T-AMB-AC  
\$34.95 list

Available at local dealers...  
or write for Bulletin #20-213.

**THE FINNEY COMPANY**  
PRODUCERS OF THE WORLD'S FINEST FM AND TV ANTENNAS  
Dept. H.D. Bedford, Ohio

CIRCLE NO. 25 ON READER SERVICE CARD

when the British say  
**"the best pick-up arm in the world"**  
 it warrants serious consideration



The English are noted for their conservatism and they especially are not given to extreme claims in advertising. Their statement that the SME is "the best pick-up arm in the world" is simply a fact. It is made by dedicated craftsmen working with extraordinarily close tolerances and standards—providing features unattainable in any other tone arm. Its "secret" (if it has one) is care in manufacture and testing, and utterly accurate adjustments for every critical factor in tracking. It is not inexpensive—perfection never is. It is, however, worth every penny to the audiophile who wants a pick-up arm capable of realizing the full potential of cartridge and record.

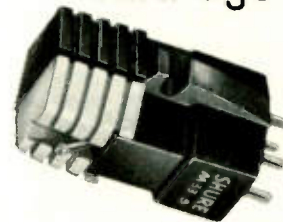
**SHURE SME DESIGN FEATURES**

- A.** Virtually frictionless knife-edge bearings. Pivot friction is less than 20 milligrams, horizontal and vertical!
- B.** Wood-lined stainless steel tube arm. Resonances are outside recorded range, of small amplitude, and damped.
- C.** Unique weight system statically balances arm longitudinally AND laterally.
- D.** Rider weight adjusts tracking force from ¼ to 5 grams, adjustable for ¼ or ½ gm. increments, as accurate as a fine stylus pressure gauge.
- E.** Sliding base offers alignment adjustment through 1 inch. Height is adjustable through ¾ inch. Fulfills optimum requirements of length, offset, overhang when adjusted with alignment protractor included.
- F.** "Anti-skating" bias adjuster counteracts tendency of the arm to move toward record center and "favor" inner groove.
- G.** Hydraulic lever-operated set-down for "slow-motion" feather-light lowering onto any part of the recording.
- H.** Nylon-jaw arm rest with stainless steel locking link.
- I.** International standard 4-pin socket. Cartridge shells fitted with detachable pillars and mounting screws at standard ½ inch spacing.
- J.** Output socket and plug provides a rigid junction for the "stiff wiring" and delicate pick-up lead, eliminating influence on free tone-arm movement.

**PRICES:**

Includes one shell, arm, template, alignment protractor, hardware  
 MODEL 3009 for 12" recordings . . . . . \$89.50 net  
 MODEL 3012 for 16" recordings . . . . . \$99.50 net  
 ADDITIONAL SHELL Model A30H . . . . . \$5.50 each

the  
 perfect companion  
 cartridge



The Shure M33-5, of course. With the SME, provides absolute minimum tracking force . . . without distortion. Incredibly transparent sound. Peak-free high end, clean lows, astoundingly natural and clear in the middle range where most other cartridges suffer serious deficiencies. 22 x 10<sup>-6</sup> cm per dyne compliance. \$36.50 net.

**SHURE S M E** series 2 pick-up arm

LITERATURE:

SHURE BROTHERS, INC., 222 HARTREY AVE., EVANSTON, ILLINOIS

# Sensational FUJICA Offer



**You get a full refund on both camera and color film if you are not fully satisfied with the pictures you take!**

## Why do we dare make this offer?

The new Fujica is the first camera with a built-in computer electric eye. Patented. It makes all settings for you . . . both speeds and lens openings. You can't make an exposure mistake even if you try. If the light is too bright or too dim, the computer speeds up or slows down the shutter speed . . . instantly! Automatically! You just press the button. Perfect exposure every time.

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A simple dial turn does it. Soft backgrounds. Sharp backgrounds. Catch incredibly fast action . . . and to top it all, you can switch from fully automatic operation to manual control and make any combination of settings you wish. Speeds are up to 1/500th second.

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The viewfinder-rangefinder shows you big, bright and beautifully clear, what your finished picture will look like. You get exactly what you see.

## How much does this FUJICA cost?

Less than \$100, and with the money back guarantee . . . you risk nothing.

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COMPUTER ELECTRIC EYE

# FUJICA

Fully Automatic Auto-M 35

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**CIRCLE NO. 28 ON READER SERVICE CARD**

20



## BEGINNERS ONLY

by HANS H. FANTEL

### TURNTABLE NOISE

**I**N COMMON WITH all moving devices, turntables are prone to spurious vibration, and if this vibration is picked up by the stylus and amplified along with the music, it emerges from the speaker as rumble, sounding something like soft, distant thunder. Most rumble frequencies lie between 30 and 50 cps, coinciding with the lowest reaches of the orchestra. The exact frequency depends upon the source of the rumble—the turntable bearing, the drive system, or the motor. If your loudspeakers are capable of reproducing low bass, you may find your music accompanied by an unscored growling obbligato competing with the bass line and beclouding the upper frequencies. Compounding the problem is the fact that rumble frequencies, like all extreme lows, may overtax your amplifier and speakers, driving them into distortion.

Rumble is expressed in turntable specifications as a certain number of decibels (db) below a specified reference tone. Unfortunately, conditions for making these measurements have not yet been standardized, so that the rumble ratings given by different manufacturers often cannot be directly compared. However, a rumble level specified as -45 db or better will usually not be intrusive, even in soft passages.

Flipping on your amplifier's rumble filter has the doubtful merit of therapy by amputation. True, it eliminates the rumble, but it also deprives you of the full low bass that is one of the touchstones of high fidelity. So if you have a persistent rumble, getting a better turntable is the only really effective countermeasure. But before rushing out in search of a suitably silent turntable, you'd better make sure that those distracting growls you hear are really rumble. Another culprit, acoustic feedback, could be to blame. This occurs when vibrations from the speakers get back to the turntable and pickup to form a "dog-chasing-his-tail" loop. The ensuing sound, being low-pitched, is easily mistaken for rumble. Such feedback often stems from setting the speakers and the turntable on the same table or shelf. It is common in consoles, where turntable and speakers are often mounted in close proximity. Even if the turntable and speakers are separated at some distance, the speaker's vibrations can get back to the turntable through the floor.

For a quick test for acoustic feedback, set the tone arm on a record while the turntable is not running. Turn up the bass controls a bit beyond their normal position and then slowly turn up the volume control while tapping the turntable base. If a growling roar gradually builds up in your speakers, you've got a case of acoustic feedback. Keep the volume down or your speakers may be overloaded.

A thick foam-rubber mat under your record player and/or speakers may help. Or you can move your turntable to another area further from the speakers. If rumble still persists when the record turns, it's a safe bet that you need to repair or replace your turntable. Most turntables are supported by soft springs that help soak up vibration transmitted through furniture or floor. This is why turntables should be mounted with the hardware recommended by the manufacturer, even when built into custom cabinets.

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*Exhibited recently in a Gershwin show at New York's Philharmonic Hall, this is composer George Gershwin's painting of painter George Gershwin solemnly painting painter Gershwin. Combining two points of view, Gershwin used a mirror for the figure at the right, then spied over his own shoulder to add the unmirrored right hand at work on the left. The innocent viewer who buys this gag is in effect an invisible spook located a little to the right of Gershwin's mirrored top-hat.*

## Gershwin's Piano Concerto in F

A CHANCE HEARING of a performance of Dvorak's *Humoresque* at a school assembly in New York more than fifty years ago may well have changed the course of American musical history. Present in the auditorium that day was a school-mate of the performer—a boy named George Gershwin. Right then and there young George decided to “look into this music stuff.” Before long he was practicing the piano, without benefit of formal instruction, at the home of a friend. When a second-hand upright piano somehow found its way into the Gershwin household, George astounded the family with his expert performances of current popular songs.

Music lessons were now considered a must for the boy, and he was paraded from one teacher to another. The first great influence in Gershwin's life was Charles Hambitzer, a composer who was accomplished on many instruments. Hambitzer thought his new pupil

a genius. “He wants to go in for this modern stuff, jazz and what-not,” the teacher said, “but I'm not going to let him for a while. I'll see that he gets a firm foundation in the standard music first.” Gershwin, for his part, wrote later: “Under Hambitzer I first became familiar with Chopin, Liszt, and Debussy. . . . Harmony, up to this time, had been a secret to me. I've always had a sort of instinctive feeling for tone combinations, and many of the chords that sound so modern in my orchestral compositions were set down without any particular attention to their theoretical structure. When my critics tell me now and then I betray a structural weakness, they are not telling me anything I don't know.” It was very likely Hambitzer's influence that bore fruit years later in Gershwin's “theoretical” composition, the Concerto in F for Piano.

After Hambitzer died of tuberculosis, Gershwin took occasional lessons from Ernest Hutcheson, Edward Kil-



In these two superb recordings, the brashness and extroversion of Gershwin's Piano Concerto in F are delivered with punch. Columbia's two Andrés, Previn and Kostelanetz, are a bit more expansive than RCA Victor's team, Earl Wild and Arthur Fiedler.

enyi, and Ruben Goldmark, but for the most part he taught himself. When he was sixteen, Gershwin got a job as a "song plugger" with a music-publishing house. At the same time he began to invent tunes of his own. In 1916 the first Gershwin tune was published, a profound ditty called *When You Want 'Em You Can't Get 'Em, When You've Got 'Em You Don't Want 'Em*. For this and another song published soon after, Gershwin collected the sum of twelve dollars. A job as rehearsal pianist for *Miss 1917*, a Dillingham-Ziegfeld production with music by Victor Herbert and Jerome Kern, gave him a steady income—\$35 a week—and some much-needed encouragement.

In 1919 he composed his first score for a revue, *La, La Lucille*, and in the same year came the song *Swanee*, which received on its own a fair degree of attention. But then it was incorporated into a show called *Sinbad*, with Al Jolson starring, and overnight all America was singing *Swanee*, catapulting Gershwin into the front rank of popular tunesmiths. Then began the long string of scores for the Broadway stage, including *George White's Scandals*, *For Goodness Sake*, and *Our Nell*.

Early in 1924 Paul Whiteman, the "King of Jazz," was planning a concert in New York's Aeolian Hall. He invited Gershwin to compose a concert work for the occasion, and in three weeks the *Rhapsody in Blue* was created. The editing and orchestration of the score were entrusted to Whiteman's own pianist and arranger, Ferde Grofé. From its first performance on Lincoln's birthday, 1924, with Gershwin himself at the piano, the *Rhapsody in Blue* has been one of the most loved American works.

Soon after the premiere of the *Rhapsody*, Gershwin was invited by Walter Damrosch, conductor of the Symphony Society of New York, to compose a piano concerto. Gershwin accepted the invitation eagerly, determined this time to do his own orchestration. On December 3, 1925, Gershwin's Piano Concerto in F was played for the first time. Hailing the score at the time of the premiere, Damrosch said that Gershwin had made it possible for jazz to be received in respectable musical circles. "He has done it boldly by dressing this extremely independent and up-to-date young lady

in the classic garb of a concerto. Yet he has not detracted one whit from her fascinating personality. He is the Prince who has taken Cinderella by the hand and openly proclaimed her a princess to the astonished world, no doubt to the fury of her envious sisters."

In his own description of the concerto, Gershwin wrote that the first movement "is in sonata form—but." The second movement is a sustained andante in three-part song form, and the finale is a rondo that brings back melodic material from the first two movements. Formal deficiencies notwithstanding, the Gershwin Piano Concerto is a thoroughly unified, deeply satisfying artistic creation. Some years ago, indeed, the distinguished English conductor Albert Coates rated the score among the top fifty in the whole orchestral literature. With its brash swagger, athletic dynamism, and uninhibited high spirits, it is certainly a work of unique and enduring attractions.

At the present time there are eight recorded versions of the score listed in the Schwann catalog, seven of them in stereo. The patent held on this work by pianist Oscar Levant having long since expired, the choice boils down to the teams of André Previn and André Kostelanetz (Columbia CL 1495, stereo CS 8286) and Earl Wild and Arthur Fiedler (RCA Victor LM/LSC 2586). Previn and Kostelanetz, conducting his orchestra, are a little more relaxed in their approach than are their rivals. On the other hand, there is much to be said for the coiled-spring approach of Wild and Fiedler, with the Boston Pops. Both performances are superbly recorded—indeed, RCA's sound is one of the finest examples of pre-Dynagroove excellence.

The question of coupling may prove decisive in any choice between these two. The Kostelanetz-Previn disc presents an equally splendid reading of the *Rhapsody in Blue* as the concerto's disc-mate. The Fiedler-Wild performance has as its companions two rather more exotic Gershwin items—the Cuban Overture and the Variations on *I Got Rhythm* for Piano and Orchestra, with Wild as the pianist. In any case, whether you purchase the Previn-Kostelanetz or Wild-Fiedler recording, you will have a performance that will reveal new luster with each successive playing.





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*(American Record Guide, Test Report)*

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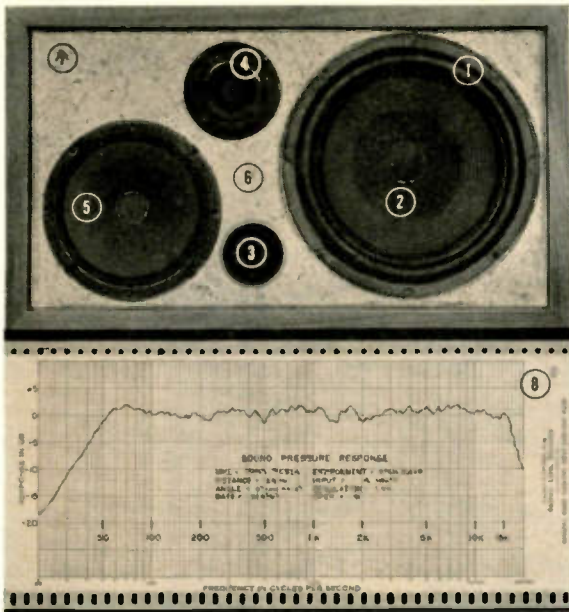
nor extraneous noise occurs at any time, and there are enough inputs and controls to do anything with the amplifier. I don't see how Harman-Kardon supplies everything from the packaging to the performance of the A30K for the price of \$79.95. This kit is as fine a value as I've ever come across.” (*Modern Hi-Fi and Stereo Guide*)

The Award Kit Series: Model A30K, handsome 30 watt integrated stereo amplifier kit, \$79.95; Model A50K, powerful 50 watt integrated stereo amplifier kit, \$119.95; Model F50XK, professional FM Stereo (Multiplex) tuner kit, \$129.95; Model FA30XK, new 30 watt FM Stereo Receiver kit, \$169.95. Prices slightly higher in the West.

For complete literature on these remarkable instruments write Dept. R-8A, Harman-Kardon, Inc., Plainview, L. I., New York.

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● **TEST RECORD:** I recently received a copy of the new HiFi/STEREO REVIEW Model 211 Stereo Test Record. The decision to review it in this column is entirely my own, based on my own judgment of its usefulness to the home listener. Most audiophiles lack both the test equipment and the knowledge necessary to perform laboratory-caliber tests on their audio components. There are a number of test records available designed for evaluating equipment, but most of these require auxiliary test instruments. The stereo test records aimed at the consumer usually contain some frequency test bands, plus channel-balance and phasing checks. The tone tests are difficult to interpret without test equipment because the human ear is notoriously untrustworthy at very high and low frequencies.

The Model 211 Stereo Test Record offers a fresh approach to this problem, in that the tests provide clearly audible indications of frequency response, cartridge tracking at low and high frequencies, hum, rumble, and flutter.

I particularly like the use of varying-frequency warble tones to eliminate standing-wave effects when checking frequency response and separation. These tests, which include the effects of both cartridge and speaker response, are useful for judging over-all system balance, but will not reveal sharp dips or peaks in the response. In any case, such measurements cannot ordinarily be made in the usual listening room.

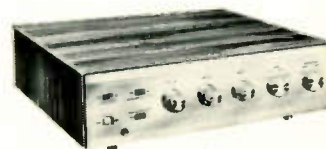
The low-frequency tracking test uses a 300-cps tone, whose level repetitively glides upward to about 6 cm/sec velocity. Insufficient tracking force results in a buzz or shattering sound at maximum velocity. I was interested to find that two excellent cartridges, which I had been operating with apparent success at less than 1 gram, required 1.5 grams to track this band. The high-frequency tracking test consists of two tones, at 11,000 cps and 11,500 cps, whose level is also increased smoothly to 6 cm/sec. Intermodulation distortion is heard as a 500-cps tone whose amplitude increases during the sweep.

The flutter test is exceptionally good. A short piano passage is recorded four times, with increasing amounts of flutter deliberately introduced. If the playback-system flutter is greater than that in any of the test bands, it will sound no different from the preceding band. This is a remarkably sensitive test, probably more meaningful than the usual laboratory measurements

with their occasionally very hard-to-interpret numbers.

The Model 211 Stereo Test Record is certainly one of the best of its type. It gives more useful information without test equipment than any other record I have seen, and is a worthwhile investment for any record listener.

#### LAFAYETTE KT-900 AMPLIFIER KIT



● THE Lafayette KT-900 integrated stereo amplifier exemplifies one of the major virtues of a fully transistorized design: high power output in a compact and very cool-running package. This attractive unit, measuring only 13 $\frac{3}{8}$  inches wide by 11 $\frac{7}{8}$  inches deep by 3 $\frac{5}{16}$  inches high and weighing 16 pounds, is a stereo 60-watts-per-channel (music-power) amplifier and preamplifier.

This amplifier is sold only in kit form, and the constructor found it easy and enjoyable to build. The kit's physical layout was uncramped, and the instructions clear and free of error. Construction time was about 15 hours for an experienced kit builder.

In my laboratory tests, I operated both channels simultaneously into 8-ohm loads. This is a very severe test, yet the KT-900 delivered 45 watts per channel at 1 per cent harmonic distortion over most of the frequency range. This 90-watt sine-wave power output is consistent with the claimed 120-watt music-power rating. At 20 cps, a total of 62 watts was available at 1 per cent distortion, while the 20,000-cps output was 43 watts of sine-wave power.

The basic frequency response was very flat, within  $\pm 1$  db from 20 to 20,000 cps. The RIAA phono equalization was also very good, accurate within  $\pm 1$  db. Tape-playback equalization was good above 100 cps, but fell off slightly at 20 cps. The rumble and scratch filters, as well as the loudness compensation, were mild in action, but were reasonably effective. The bass and treble controls covered the normal ranges of cut and boost.

The hum level was satisfactory, measuring  $-62.5$  db on the auxiliary input and  $-58.5$  db on the phono in-

put, referred to 10 watts. The KT-900 had very high gain, with only 0.8 millivolt required at the phono inputs to develop 10 watts output.

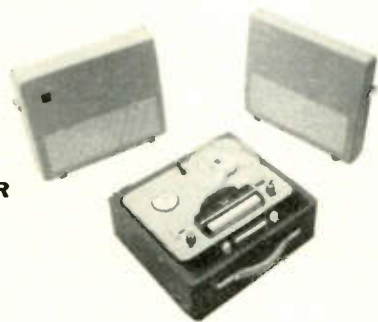
The KT-900 can be faulted in two areas: intermodulation distortion and control functions. The IM level was undesirably high at listening levels, ranging from about 5 per cent at 0.1 watt to a minimum of 2 per cent at 15 watts per channel. I have checked two samples of this amplifier, and found each to be quite similar in this respect. In fairness, however, I must say that I was never able to hear this distortion. If there is any degradation of the sound, it is very subtle, and not readily apparent to the listener.

The mode switch has positions for stereo, stereo reverse, and either left or right inputs through both channels. Surprisingly, there is no provision for combining the two inputs for monophonic operation. Concentric volume controls are used instead of a separate control for channel-balancing. The concentric controls track well when set to the same gain, but if offset slightly, such as might be done to compensate for speakers of unequal efficiency, their tracking becomes very poor. This can cause a side-to-side wandering of the sound as volume is varied.

So far as its sound is concerned, the Lafayette KT-900 is excellent. I could hear no evidence of the IM distortion indicated by my instruments, and the amplifier had tremendous punch. It was impossible to overload, even at ear-splitting volume levels. This is characteristic of good high-power amplifiers, and the KT-900 easily qualifies for this category.

The price of the Lafayette KT-900 kit is \$134.50.

#### DUAL TG12SK TAPE RECORDER



● THE Dual TG12SK is a compact, lightweight, portable tape recorder imported from West Germany by United Audio Products. It operates at  $7\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $1\frac{7}{8}$  ips as a four-track mono or stereo recorder. Up to 16 hours can be recorded on a 7-inch reel of 0.5-mil tape in the four-track mono mode.

The push-button controls work very smoothly and appear to be foolproof, so far as tape handling is concerned. There is an automatic feeler-switch-operated end of a reel shutoff, which functions during rewind and play.

The top and bottom case covers of the Dual are removable. Each contains a small speaker with about 5 feet of cable, and storage space for a microphone or other small accessories. The recorder contains two

playback amplifiers that, on my tests, had a maximum undistorted output of about 1 watt per channel into a 4-ohm load. Preamplifier outputs may be connected to an external hi-fi system.

The input and output connections of the Dual have the Hirschmann-type plugs in common use in European audio equipment. An adapter with conventional phono plugs is supplied for connecting the radio inputs and preamplifier outputs to auxiliary equipment. Additional adapters are required if more than one signal source is to be used.

The Dual's input sensitivities are designed for European components, and attenuators (not supplied) may be required to avoid overloading with U.S. components. For example, the radio input can be fully driven by as little as 1 millivolt. It may thus be difficult to record from a tuner unless the tuner has a level control, and even then the recording level on the Dual will have to be set nearly all the way down. The recorder's signal-to-noise ratio is very good, in spite of its very high gain. It measured 48 db at  $7\frac{1}{2}$  ips, and 42 to 44 db at the two lower speeds.

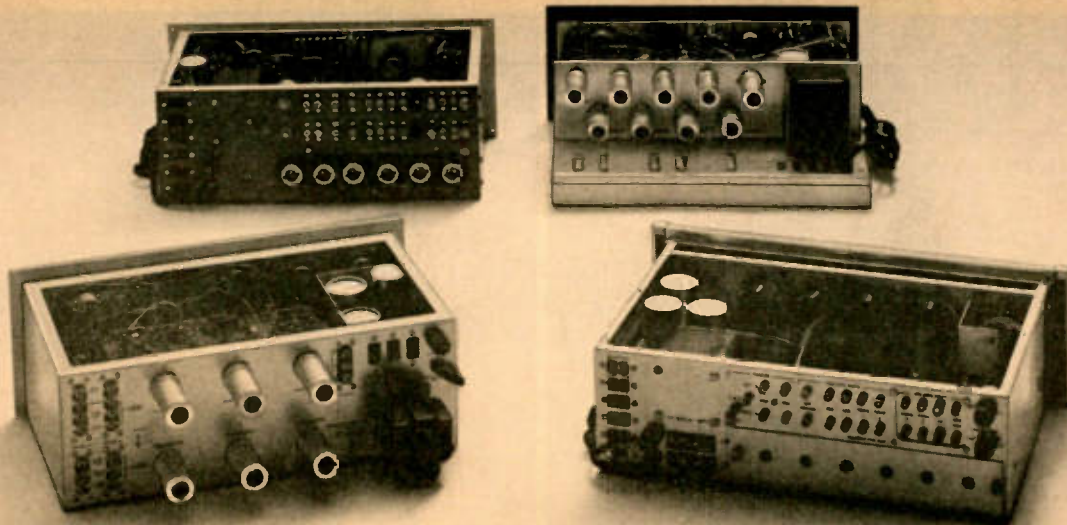
The playback frequency response (at the preamplifier outputs) was quite flat from 50 to 10,000 cps, but rose to +5 db at 15,000 cps. At the speaker outputs the response was similar, with a sharp drop below 70 cps and a gradual rise from 1,000 to 15,000 cps. Over-all record-playback frequency response was within  $\pm 2.5$  db from 20 to 2,500 cps. At 10,000 cps it was down 7.5 db at  $7\frac{1}{2}$  ips, and 17.5 db at  $3\frac{3}{4}$  ips. The response at  $1\frac{7}{8}$  ips was within  $\pm 3$  db from 25 to 1,000 cps, and down 16 db at 7,000 cps.

The mechanical excellence of the tape transport was emphasized by its low wow and flutter. These measured 0.03 and 0.065 per cent at  $7\frac{1}{2}$  ips, 0.075 and 0.12 per cent at  $3\frac{3}{4}$  ips, and 0.15 and 0.12 per cent at  $1\frac{7}{8}$  ips. The operating speeds were slightly slow, and rewinding 1,200 feet of tape required 130 seconds.

There are four cryptically labelled tone-control buttons. The instruction manual makes no reference to them. I found that BASS I and TREBLE I produced boosts of 6 to 10 db in their respective frequency ranges. TREBLE II cut the 10,000-cps response by 7 db; BASS II did absolutely nothing, as far as I could determine.

The Dual TG12SK sounds about as well, on its own speakers, as most comparably priced machines. Its small size and light weight suggest that it is perhaps best suited to applications requiring portability. Interconnection with a permanent hi-fi system is not especially convenient, owing to this unit's nonstandard connectors and high gain. Its sound, when the necessary level-matching has been done, is good, but can in most cases be easily distinguished from the original program. The Dual TG12SK is priced at \$349.95.

For additional product information, use the reader service card. Circle number 188 for the Lafayette KT-900 amplifier kit, and number 189 for the Dual TG12SK tape recorder.



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**EICO ST70, 70-WATT STEREO AMPLIFIER**

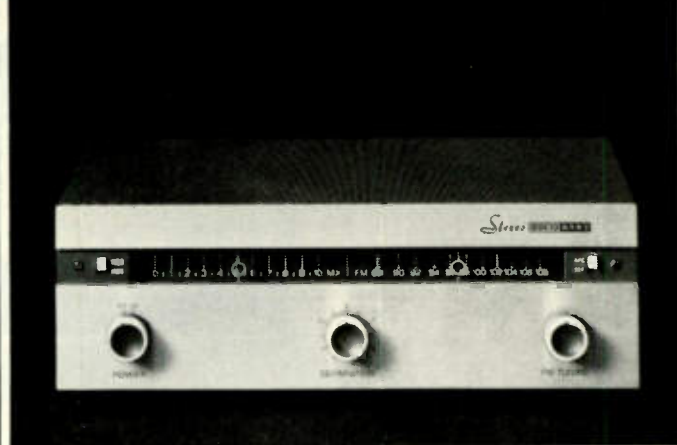
Beyond the performance level of these two units, possible improvement is merely marginal and very expensive. That's why with EICO's ST97 and ST70 you strike the optimum balance of cost and performance—each costs less than \$100 as a kit. You can also get the ST70 and ST97 factory-wired for \$149.95 each—and you couldn't find comparable wired units at the price.

If high power isn't your primary need, you can get superb sound for even less with EICO's ST40, the 40-watt counterpart of EICO's outstanding ST70. The ST40, essentially equal to the ST70 in all but power, costs \$79.95 as a kit, \$129.95 factory-wired.

**ST70 DATA:** As the center of your stereo system, the ST70 accommodates all program sources. It even has separate inputs for both turntable and record changer, preamplified tape signals and tape head with correct equalization for both fast and slow tape speeds. A center channel output feeds directly on a center channel speaker or, where desired, extension speakers throughout your house without any additional amplifier. Critical parts—filter capacitors, rectifiers, output tubes—all operate well below their ratings to assure long, trouble-free life. Oversize output transformers deliver full rated power all the way down to 30 cps. . . . And as a kit builder, you'll like the spacious layout. We got rid of all those tight places. Kit \$99.95. Wired \$149.95 (includes metal cover).

**SPECIFICATIONS ST70** Output Power: 70 watts (continuous sine wave 35-watts per channel) IM Distortion: 1% at 70 watts. Harmonic Distortion: less than 1%. Frequency Response:  $\pm 1/2$  db 10-50,000 cps. Inverse Feedback: 17 db. Stability Margin: 10 db. Hum and Noise Level: ° mag. phono—63 db; tape head—54 db; tuners, auxiliaries—78 db. (all measurements according to IHFM standards.)

Can you find  
another kit that  
offers so much  
for \$99.95?



**EICO ST97 FM STEREO TUNER**

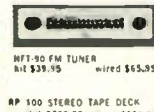
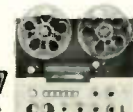
**ST97 DATA:** Building the ST97 FM stereo tuner requires no instruments, no critical adjustments. The front end and IF stages are fully pre-wired and pre-aligned. The tunable coils of the stereo demodulator are factory-adjusted. With four IF stages plus a stable, sensitive front end, the ST97 pulls in clear stereo even under fringe conditions, and EICO's filterless zero-phase shift stereo detector (patents pending) maintains reliable channel separation. EICO's unique traveling tuning eye makes tuning simple and precise. Stereo stations are automatically identified by a pilot light. Semi-kit \$99.95. Wired \$149.95. (Includes metal cover and FET.)

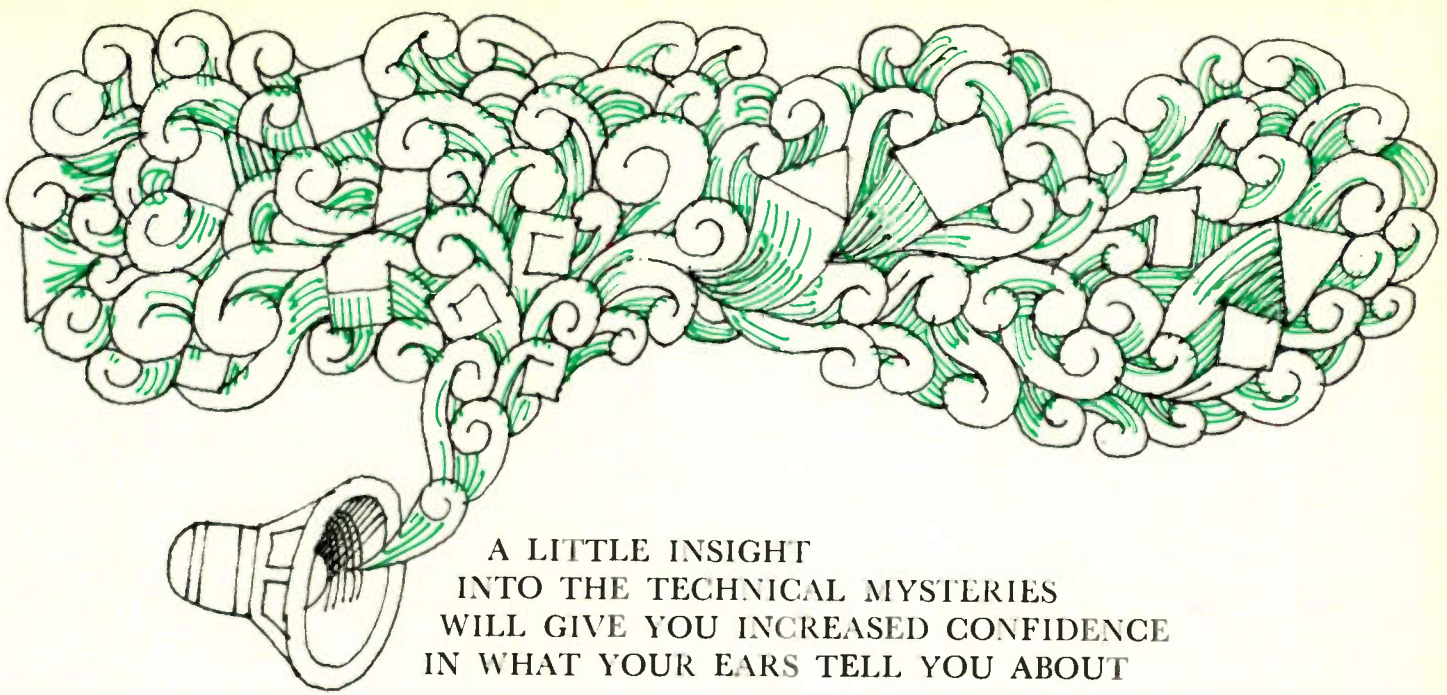
**SPECIFICATIONS ST97.** Sensitivity:  $3\mu\text{v}$  (30 db quieting). Sensitivity for phase-locking (synchronization) in stereo:  $2.5\mu\text{v}$ . Full limiting sensitivity:  $10\mu\text{v}$ . Detector Bandwidth: 1 megacycle. Signal-to-Noise Ratio: -55 db. Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IM Distortion: 0.1%. Frequency Response:  $\pm 1$  db 20 cps-15 kc. Capture Ratio: 3 db. Channel Separation: 30 db. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat (all measurements to IHFM standards). °Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.

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A LITTLE INSIGHT  
INTO THE TECHNICAL MYSTERIES  
WILL GIVE YOU INCREASED CONFIDENCE  
IN WHAT YOUR EARS TELL YOU ABOUT

# SPEAKER BUYING

By JOHN MILDER

**U**NLESS he is a veteran of the supermarket, today's speaker shopper may be unprepared for a visit to a hi-fi showroom. He will find at least twice as many speakers on display as there were a few years ago, and from brochures scattered about the store he will learn that for every one visible there are two or three others available for which the dealer has no display space. In such a situation, and allowing a few minutes for the combined effect of speakers and advertising literature to sink in, even the most stalwart buyer will begin to exhibit the well-known supermarket syndrome: he will finger the merchandise nervously, his eye-blink rate will slow down, and his critical faculties—or all faith in them—will disappear.

If you start to develop these or similar symptoms on your next visit to an audio showroom, take heart: your recovery may begin as soon as you listen to some of the speakers on display. For, while the number of speakers on the market has multiplied over the past few years, their quality has also improved tremendously—possibly more than that of any other hi-fi component. Many characteristics, such as low distortion, once found only in the most expensive speakers, now come in moderate- and low-price systems. The speakers that subtract the least from the sound of a symphony orchestra are still expensive, but there are

speakers even in the lower price ranges that add very little coloration to reproduced sound.

It is helpful, in cutting through the jargon and the occasionally inflated claims, to approach a hi-fi showroom with an understanding of some of the factors that contribute to the widely divergent sizes, shapes, and prices of speakers. It is also important to understand why speakers still vary more in sound and appearance than any other audio component. Since almost all of the speakers in any showroom use the same basic moving-coil or dynamic principle in turning electrical impulses into sound, we will concentrate our discussion there, but with a glance first at the electrostatic principle, represented by fewer than half a dozen speakers on the market.

**T**HE electrostatic speaker is far more expensive to manufacture than the moving-coil type, but it almost always sounds excellent. Briefly, instead of a cone, the electrostatic uses a thin conductive diaphragm that vibrates to set air in motion. The diaphragm is placed between two stationary plates, and is electrostatically pushed and pulled by them in response to changes in signal voltage coming from the amplifier. Since the diaphragm vibrates accurately (owing to the precise push-pull action of the stationary plates), and since

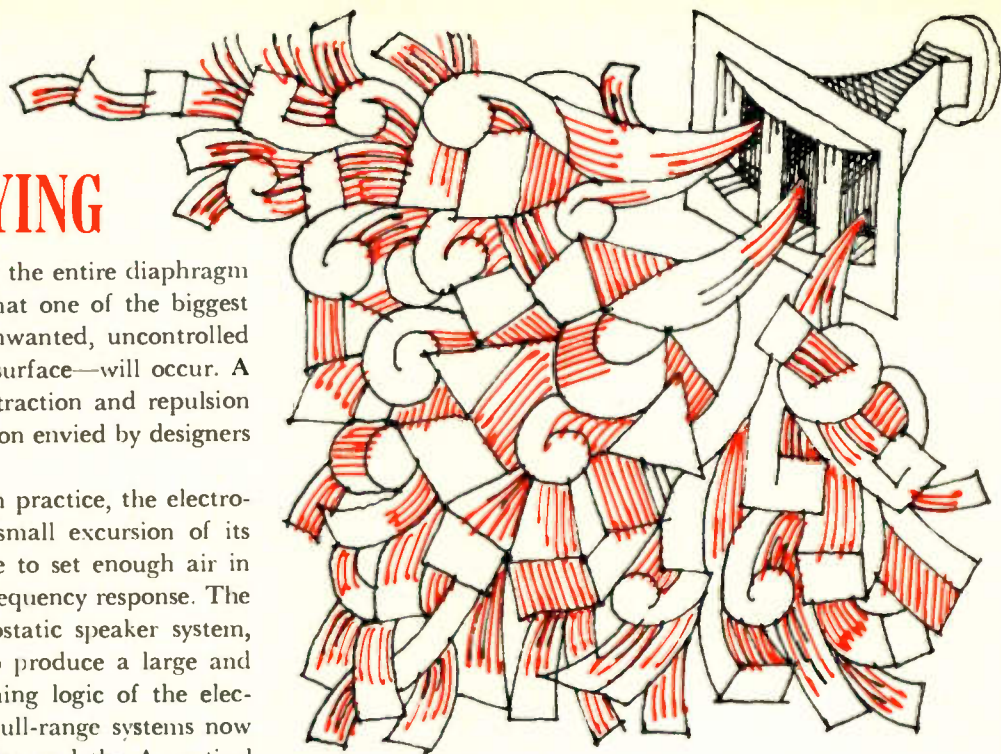
## SPEAKER BUYING

the driving force is applied over the entire diaphragm surface, there is little chance that one of the biggest problems in speaker design—unwanted, uncontrolled motion of the sound-radiating surface—will occur. A very simple principle—static attraction and repulsion—results in an accuracy of motion envied by designers of other types of speakers.

So much for the principle. In practice, the electrostatic speaker, because of the small excursion of its diaphragm, must be quite large to set enough air in motion to yield adequate low-frequency response. The designer of a full-range electrostatic speaker system, therefore, has no choice but to produce a large and expensive unit. The all-or-nothing logic of the electrostatic shows up in the two full-range systems now available: the KLH Model Nine and the Acoustical Quad. Of the two, the Model Nine goes a little further toward deepest bass and increased power handling, and is bigger and more expensive. Both speakers, however, can definitely be termed cost-no-object. The KLH electrostatic system, sold only as a pair that can be coupled for stereo or mono, is \$1140; a similar pair of British-built Quads costs \$790 in the U. S. And both systems make it necessary for the listener to buy an extremely stable amplifier, to use the speakers within the loudness limits for which they were designed, and to place them far enough from a living-room wall that any interference with their front and back radiation of sound is avoided. Enough buyers have been willing to abide by all three of these rules to make the Quad and the Model Nine as popular as any of the top-price conventional systems using a moving voice-coil and diaphragm.

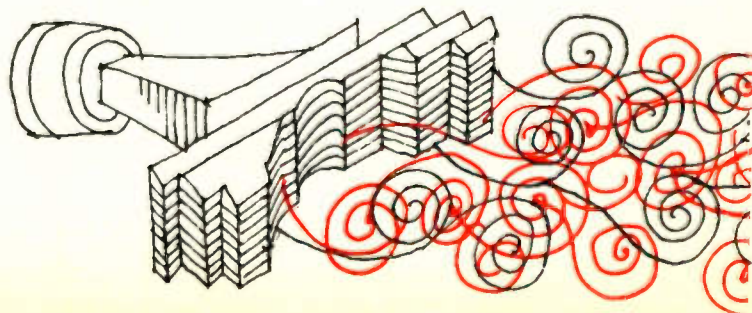
**T**HE logic of the moving-coil speaker is in sharp contrast to that of the electrostatic, for whereas the electrostatic begins as a very accurate reproducer that has difficulty moving enough air for good bass, the moving-coil speaker is an effective air mover that encounters problems in maintaining accuracy of movement. In other words, in designing an electrostatic system, there are very few areas where the designer can cut corners. The dynamic moving-coil principle, on the other hand, leaves room for all sorts of compromises—major and minor—that permit the designer to construct a system with good value for the price—almost any price. A brief look at the operating principle will explain why this is so.

Whatever the appearance of an enclosure in a showroom, the design of the speaker or combination of

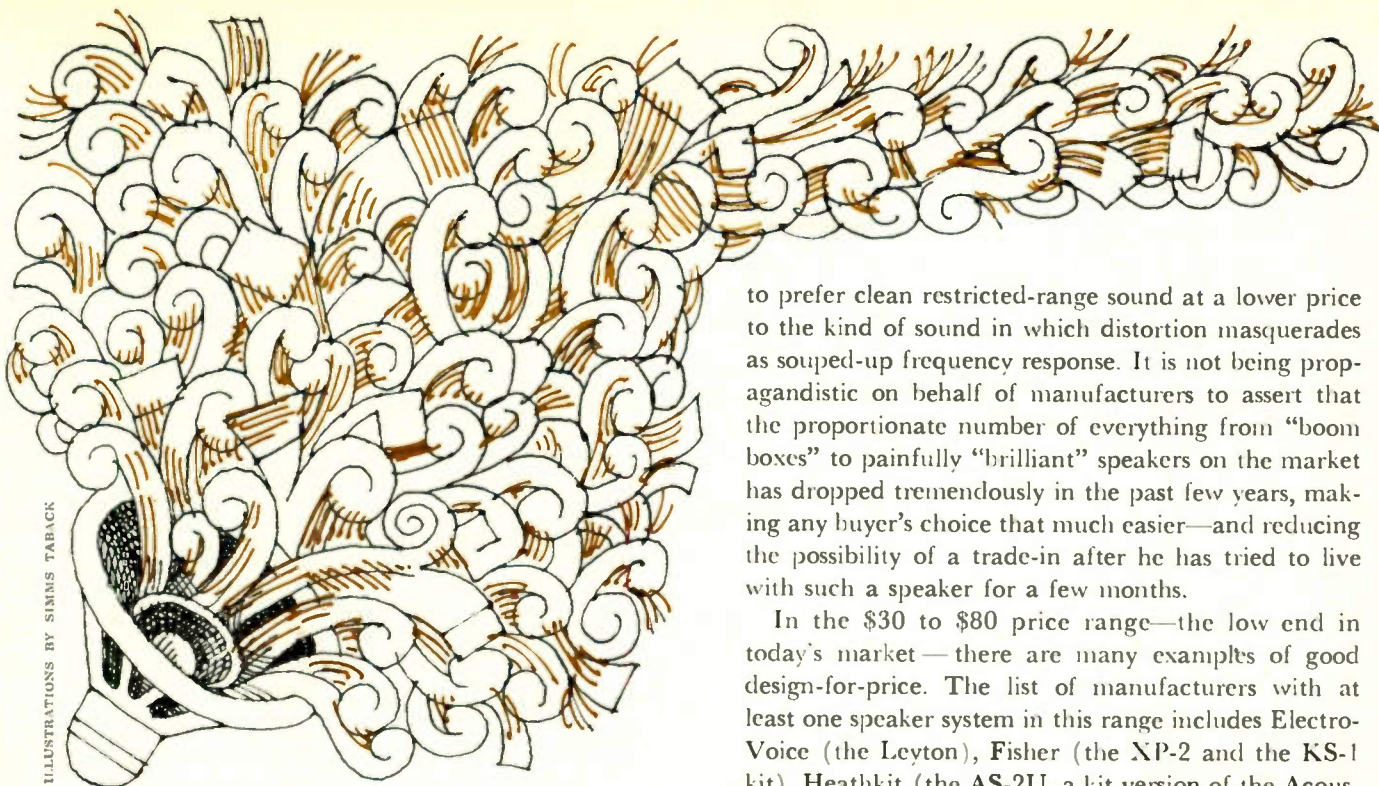


speakers inside it is based on the movement of a coil of wire in a magnetic field. The voice coil, which receives the electrical impulses from an amplifier, is wound on a cylinder that is accurately centered in the field of a permanent magnet, but which is also fairly free to move back and forth in a narrow gap between the magnet's poles. As the alternating impulses from the amplifier flow through the coil, changing their direction of flow each time the polarity of the signal swings back and forth from positive to negative, they set up a second, fluctuating electromagnetic field around the coil. The stronger and unvarying field of the speaker's permanent magnet reacts with the new field, and forces the coil to move in accord with changes in signal strength and polarity. The actual sound-wave creation is done by a diaphragm, usually a cone, attached to the voice coil. An inner suspension (spider) supports the voice-coil cylinder at the point where it is attached to the cone and keeps the coil from tilting against the magnet structure as it moves. An outer suspension (surround) attaches the outer edge of the cone to the speaker frame.

The coil itself should be at least the same size as—or preferably a little longer than—the magnetic gap in which it moves so that the same number of wire turns on the coil are under the magnet's influence at all times. The attached cone can be made any size that is convenient and practical for moving air. This







ILLUSTRATIONS BY SIMMS TABACK

is the clue to the lower cost, greater convenience, and wider choice of design that have made the moving-coil approach far more popular than any other.

**W**ITH these basic principles in mind, you can avoid being misled, and can perhaps even make sense out of manufacturers' technical specifications. And whether you intend to visit a showroom for an extended critical listening session or for a practical pencil-and-paper survey of what to expect on your budget, a few tactics such as the "do's and don'ts" at the end of this article can help you make the best use of your shopping time. It is well to remember, moreover, that most manufacturers have systems available in a wide spread of prices, and that these price differentials are of course reflected in the performance of the systems. But whether a compromise in the sound of a speaker system is disturbing, not significant, or inaudible depends on the acuity of the shopper's ears—or perhaps the state of his pocketbook.

One area in which many listeners find that compromise is worthwhile is in the extremes of speaker frequency response, particularly the lowest bass frequencies. One of the reasons today's moderate- and low-price speakers are better than those of several years ago is that designers have learned how to take better advantage of their opportunities for compromise. Another is that buyers have gradually learned

to prefer clean restricted-range sound at a lower price to the kind of sound in which distortion masquerades as souped-up frequency response. It is not being propagandistic on behalf of manufacturers to assert that the proportionate number of everything from "boom boxes" to painfully "brilliant" speakers on the market has dropped tremendously in the past few years, making any buyer's choice that much easier—and reducing the possibility of a trade-in after he has tried to live with such a speaker for a few months.

In the \$30 to \$80 price range—the low end in today's market—there are many examples of good design-for-price. The list of manufacturers with at least one speaker system in this range includes Electro-Voice (the Leyton), Fisher (the XP-2 and the KS-1 kit), Heathkit (the AS-2U, a kit version of the Acoustic Research AR-2), Jensen (the X-20 and others), KLH (Model 14), J. B. Lansing (several choices of speakers and enclosures), Pilot (the PSV-2), Scott (the S-4 and its kit version), University (the Mini-Flex), and Wharfedale (the W-40). Not all manufacturers have ventured into this price range, but more will in the near future. All of the systems mentioned are compact; some are slim-line designs that make for more convenient placement as well as savings in space. And all are better values for their price than many designers would have thought possible several years ago.

Many speaker systems in the medium-price range (\$80 to \$150) differ so little from some of the same manufacturers' top-quality systems that it almost invariably pays to take the lower-priced of the two home for a trial if you can. In many cases, the sacrifice may be simply a roll-off of bass below 50 or 60 cps, which may or may not be accompanied by a drop-off in treble dispersion. Here the list includes compact systems such as those by Acoustic Research (AR-2 and AR-2A), Altec (Montercy Jr.), Electro-Voice (the Esquire series), Jensen (TF-3, TF-4, and 3-P series), KLH (Models 10 and 6), J. B. Lansing (Lancer 33 and 66), Sherwood (Berkshire), Tannoy (Cadet), University (Senior), and Wharfedale (W-50 and W-60). There are still enough audible differences among the speakers in this category to keep manufacturers busy advertising them, but most designers would agree that it is in this price range that one approaches the point of diminishing audio returns for your money.

Above the medium price, speakers can be categorized as anything from very expensive to outrageously priced, but many buyers use gentler adjectives, and are so willing to pay for the extra quality that many





companies offer more systems in this range than in any other. To get a specific idea of what cost-no-object—or almost-no-object—systems offer, let us go back to the questions of distortion and extended frequency response.

On the face of it, frequency response, particularly bass, is what causes designers to take different approaches to enclosure design, with results that range from fairly compact to mammoth in size. Enclosures are a necessity for bass response, except for the electrostatics and a few other special designs. The argument among designers over the best enclosure to use for good bass centers on whether or not the speaker should be “helped” at low frequencies by its cabinet.

Helping a speaker to produce bass generally means using a cabinet to give the speaker a bigger “bite” of the air at low frequencies. Put the speaker at the small end of a megaphone-like horn, for instance, and it will move much more air for a given cone excursion than could the naked cone by itself. Add what is known as a bass-reflex port opening of the right size in a cabinet, and the air in the port will move at low frequencies much as if a second speaker were being used. Using any such technique to increase a cone’s effective radiation at low frequencies generally calls for a large cabinet. And for an effective horn design such as the Electro-Voice Patrician, an intricately built as well as massive enclosure is a must.

Besides efficiency, however, the bass-reflex or horn enclosure accomplishes a more important objective; it reduces the excursion that low frequencies require of a cone, and thereby reduces also the distortion likely to result from a non-linear mechanical suspension. Since many of today’s expensive speakers provide quite a deep bass response, the question of distortion becomes a vital consideration. Whether the speaker system that prompts you to spend more than \$200 is big or small, its bass distortion is more important to consider than its bass limits. In this respect, it is undeniable that compact, inefficient, acoustic-suspension systems, which require long excursions from a woofer that does not receive the usual kind of help from an enclosure, compete successfully with far bigger, more efficient systems.

Since, in comparison to the sound-radiating area of a

symphony orchestra, even the biggest of today’s speaker systems is small, your choice may legitimately range from the compact bookshelf unit to mammoth systems such as the Altec A-7, the Electro-Voice Patrician, the Tannoy GRF, and the J. B. Lansing Olympus or Ranger-Paragon. If convenient, it will be worth your while to tour audio showrooms to hear a sampling of these big systems as well as the large electrostatics. You are almost certain to find a system that, to your ear, makes a minimum subtraction from the sound you are accustomed to hear from a symphony orchestra. A warning is in order here. When you are auditioning the speakers whose larger sound provides a simulacrum of concert-hall acoustics, it is important to check on how the system reproduces more modest material (such as a string quartet), for you may find the “big” sound distressing for small groups.

**M**ANY factors I have not covered here contribute to the sound of today’s speakers. One that is particularly worth mention is high-frequency dispersion. Contrary to the point of view held by many designers a few years ago, nondirectional high-frequency response is more than a bonus factor that permits the listener to sit off to one side of a speaker. Some authorities now call it a vital factor in determining whether the sound is “open” or not—no matter where you sit in the room. The absence of distortion and of cabinet or acoustic resonance can have the same effect: removing an apparent curtain between you and the sound source. Learn to recognize this open or transparent quality, for in critical listening in either showroom or living room, it is one of the most important judgments to make about a speaker system.

If you intend to look for the speaker that subtracts the least from live sound, some further words of caution are in order. Only you can decide on the speaker that lacks little or nothing, to your hearing, and you should take the time to do so even if it unnerves the salesman who has to man the speaker switchboard in the showroom. Beware of being trapped by a speaker which has such an exaggerated richness or presence that it makes some smoother systems sound pallid by comparison.

Numerous psychoacoustic tests have demonstrated that a preference for wide-range undistorted sound is learned rather than innate. If you begin to suspect that your ears have been soured by overexposure to console radios or a local juke box, take time out for a refresher course in live sound. You may find that your level of expectations requires recalibration against the actual sound of a bass drum at one end of the frequency spectrum or of cymbals at the other. A trip to a concert hall will thus be more helpful than a trip to another hi-fi showroom.

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*John Milder, who on other pages in this issue suggests “18 Ways to Get the Most from Your Speakers,” writes regularly and with the authority of experience on audio marketing matters.*

# on your next speaker-shopping trip...

**DON'T:** Use gimmick recordings for speaker evaluation. Whether they feature bongo drums, theater organs, or ping-pong stereo effects, they bear little or no relation to anything you have heard live, and make it next to impossible to judge a speaker's merits. The same thing is often true of spectacular symphonic recordings, on which orchestral fireworks mask the deficiencies of all but the worst speakers. The best yardstick is a simple recording of piano, voice, or strings. Listen particularly for naturalness of a male speaking voice from an FM station. Avoid systems that make the announcer's voice sound excessively resonant—it usually means that there is a large peak in the vicinity of 125 cps.

**DO:** Make A-B listening comparisons of speakers, but only under the right conditions. Since the switchboards in most hi-fi stores usually don't attempt to compensate for the varying efficiencies of speakers (there are just too many systems, and they are changed too often), rapid A-B switching is not a good idea; the louder of two speakers (by only a very few decibels) will always seem to have enough added presence to win your vote. You can make a less direct but more valid comparison by playing a musical passage—preferably one that lasts at least a minute or two—over each speaker, adjusting the amplifier's volume control each time around for equal loudness. Make certain to compare performance on a variety of musical material, and to make a decision between two speakers before moving on to a third.

**DON'T:** Attach undue importance to the number of loudspeakers in a system. Judge quality by the audible results rather than the theoretical advantages of having one, two, or thirty speakers in the box. Particularly in judging budget-price systems, the "numbers game" is almost always useless: two or three mediocre speakers can't approach the performance of a single good one. The same rule applies to the size of the speakers; judge by the sound, not the diameter.

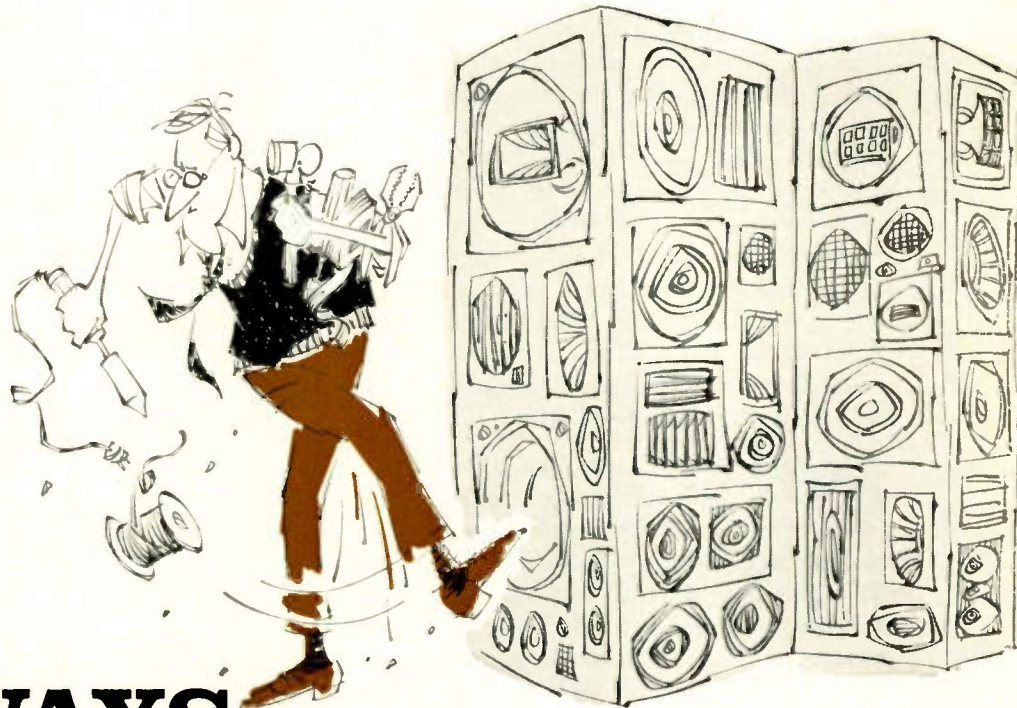
**DO:** Check the pedigree of a speaker with an unfamiliar brand name. A number of stores now make their own house-brand speaker systems, which come complete with name plaques on their front panels. The house brand may be a good buy in some instances—but seldom when a salesman refuses to acknowledge that it is a house brand.

**DO:** Look around for bargains in used speakers if you are on a tight budget. Speakers hold their own as they age, or even improve as their suspensions loosen. If a speaker shows signs of damage (a visible tear or an audible rubbing of its voice coil), try to find out whether the manufacturer's repair charges are low enough to encourage speculation. If an oil-finished enclosure is offered at reduced price because of showroom wear and tear, you may be able to rejuvenate it with fine sandpaper, steel wool, and boiled linseed oil.

**DON'T:** Expect much from the enclosures offered by some furniture manufacturers as part of a wall-hung modular cabinet arrangement. Such cabinets are designed for decor rather than sound, and are usually not acoustically engineered. Almost any standard bookshelf speaker is obtainable in a finish to match the usual wall arrangement. If decor must take precedence over price, a bookshelf speaker in an unfinished enclosure can sometimes be slipped inside the furniture cabinet.

**DO:** Listen carefully for clarity. Since speakers vary so markedly in their overall sound character, and since they may sound impressive without being particularly faithful to the sound of musical instruments, clarity is a factor that is easy to overlook in a showroom demonstration. Clarity depends on a subtle combination of flat frequency response (not necessarily over an ultra-wide range), good transient response, and low distortion; you are not likely to find it in a speaker with a spectacular characteristic of its own—whether it's brassy, bassy, or stringy. Good speakers at all price levels will have a self-effacing quality that is very easy to listen "through." Listen at length to the speakers that sound least dramatic on first hearing, but also make sure the bass and treble responses are there.

**DON'T:** Overlook the possibility of building an enclosure yourself. Despite the popularity of self-contained speaker systems, most manufacturers still have a line of unmounted speakers, all of which call for solidly constructed—rather than complicated—enclosures. Enclosure kits are available, and many manufacturers will provide detailed plans for a wide variety of enclosures. If a bookshelf or smaller system will meet your needs, try one of the designs presented in this issue.



# 18 WAYS TO GET THE MOST FROM

● In most homes, spring cleaning and redecorating call for the disconnection of speakers several times a year. To be sure your stereo speakers are reconnected in phase after these interruptions, code the speaker wires and the speaker-enclosure terminals. If all terminals are already marked clearly, simply knot one of each pair of wires at both ends for quick identification; if speaker terminals are not coded, mark the terminals and wires with a dab of nail polish.

● When feasible, it is a good idea to place your speaker(s) as far as possible from your usual listening position in a room. With the single exception of full-range electrostatics, which are sometimes listenable at distances of two or three feet, speakers have smoother balance and better bass response at long range.

● The kind of light-gauge speaker wire provided by most audio stores is designed to be easily concealed.

But if you intend to run more than fifteen feet between amplifier and speaker, you should use standard No. 18 lamp cord to avoid a loss of amplifier power and damping factor. For longer runs, No. 16 is preferred. The lower the impedance of your speaker, the more likely it is to benefit from heavy-duty wire. Concealment of lamp cord can be aided by a bit of left-over house paint.

● Bookshelf-style speakers seldom sound their best when installed at floor level. Boomy bass and loss of treble are the usual hazards. If you don't want to shelf-mount your speakers, you can get them off the floor by using the speaker stands offered by some manufacturers, or suitable benches available at furniture stores. Ear-level mounting (on stools, tables, or what-have-you) almost always yields improved results.

● If you are considering upgrading the performance of a full-range speaker by adding a tweeter, don't as-

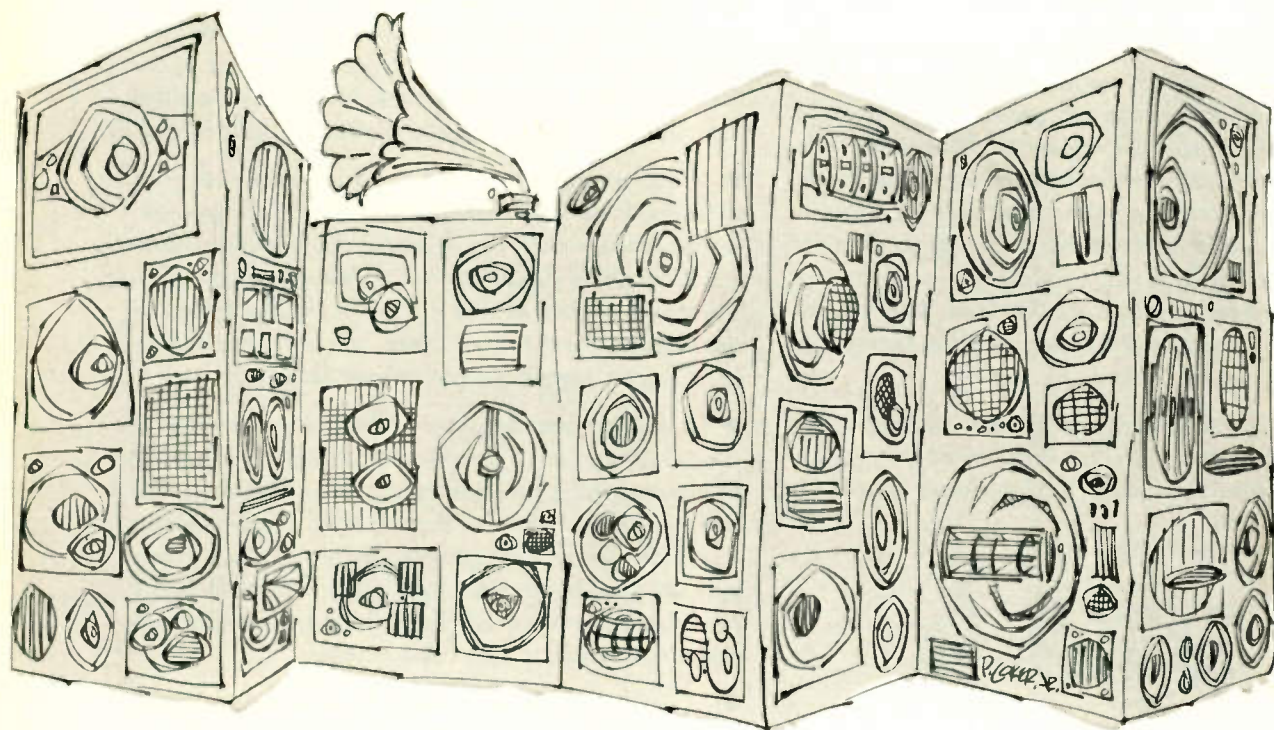


ILLUSTRATION: PAUL COCKER

# YOUR SPEAKERS

By JOHN MILDER

sume that you have to buy a full-fledged crossover network. Unless the manufacturer of your new tweeter gives firm advice to the contrary, it may be a good idea to let the two speakers overlap and work together in the mid-range and high frequencies. A nonpolarized capacitor (available from Lafayette Radio, Olson Electronics, and other electronic-parts dealers) in series with the tweeter will serve as a simple high-pass filter

to protect the tweeter from being damaged by frequencies below its operating range. The capacitor's value (in conjunction with the tweeter impedance) will determine the crossover frequency. See accompanying table for specific values.

**CAPACITOR VALUES FOR HIGH-PASS FILTER**

Tweeter impedance, ohms	Crossover frequency, cps				
	1,000	2,000	3,000	4,000	5,000
4	40 $\mu$ f	20 $\mu$ f	15 $\mu$ f	10 $\mu$ f	8 $\mu$ f
8	20 $\mu$ f	10 $\mu$ f	8 $\mu$ f	5 $\mu$ f	4 $\mu$ f
16	10 $\mu$ f	5 $\mu$ f	4 $\mu$ f	2.5 $\mu$ f	2 $\mu$ f

- You can adjust the type of bass a small cabinet delivers by varying the amount of internal sound absorbent. Without any sound-absorbent, you'll probably hear a resonant, slightly hollow sound. With the cabinet loaded, the sound will be dead and non-resonant. With a little trial and error, you should be able to tailor the sound to your tastes.

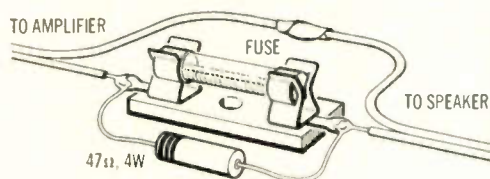
- When your speaker system suddenly develops a buzz or a rattle on certain frequencies, take a look at the back of the enclosure. If it has terminal posts with knurled nuts for the connection of speaker leads, one of the nuts may have worked loose enough to rattle on

# MOST FROM SPEAKERS

loud passages. To spare your nerves in the future, install split lockwashers under the nuts. As a further precaution against rattles, avoid using the speaker cabinet as a display area for wineglasses, curios, or antiques.

- A speaker system with good electromechanical damping—particularly a well-designed horn system—may sound slightly bass-shy when used with a modern amplifier with a high damping factor. If so, don't hesitate to violate purist practice by applying a reasonable amount of bass boost. Experimenting with your amplifier's tone controls is preferable to trying to alter its damping. You might also try adding a 2- or 3-ohm, 2-watt resistor in series with a speaker lead. This will reduce the damping at the speaker, and the power loss will probably not be noticed.

- If you intend to use a high-efficiency speaker—particularly any of several British speakers of low power-handling capabilities—with a high-power amplifier,



it is a good idea to protect the speaker with a simple fuse-resistor arrangement as shown. A type 3AG standard (not slow-blow) should be used. A 5-watt, 16-ohm speaker requires a fuse in the range of 0.5 to 1.5 amp, a 10-watt speaker requires a 0.75- to 2-amp fuse, and a 20-watt speaker requires a 1- to 3-amp fuse. For the same power rating, a 4-ohm speaker takes a heavier fuse than a 16-ohm speaker. If the fuse blows too often on program material, try the next highest value.

- Insofar as their cone suspensions become more compliant, speakers tend to improve with age and use. But the gradual and usually welcome lowering of a speaker's resonant frequency may cause a small, critically tuned bass-reflex cabinet to become slightly boomy. If you detect a gradual muddying of bass response, have your enclosure's tuning checked by a competent hi-fi serviceman.

- If you intend to mount compact speakers in a shelf arrangement on your wall, experiment with various positions for the sake of over-all sound as well as for the stereo effect. A speaker mounted mid-way between floor and ceiling and fairly distant from the side walls of a room may sound thin. The closer you place the speaker to intersecting surfaces (wall-and-wall, wall-

and-ceiling, or wall-and-floor), the more bass reinforcement occurs. Take the time to find the best position in your room.

- In a small room, or one that is full of overstuffed furniture between speaker and listener, facing speakers upward or back into a corner for dispersion of sound may provide best over-all results. The speakers that provide the best reflected sound are usually those with level controls that permit a compensating boost in the mid-range and highs, but an amplifier's treble control may also provide the boosted highs such setups need.

- When you use earphones in conjunction with your speakers, it is wise to forestall possible damage—to earphones or to ears—by adjusting the headset to operate at the same volume-control setting as your speakers. The exact method of doing this will be determined by the circuit of your headphone adaptor. The manufacturer can suggest simple resistor changes.

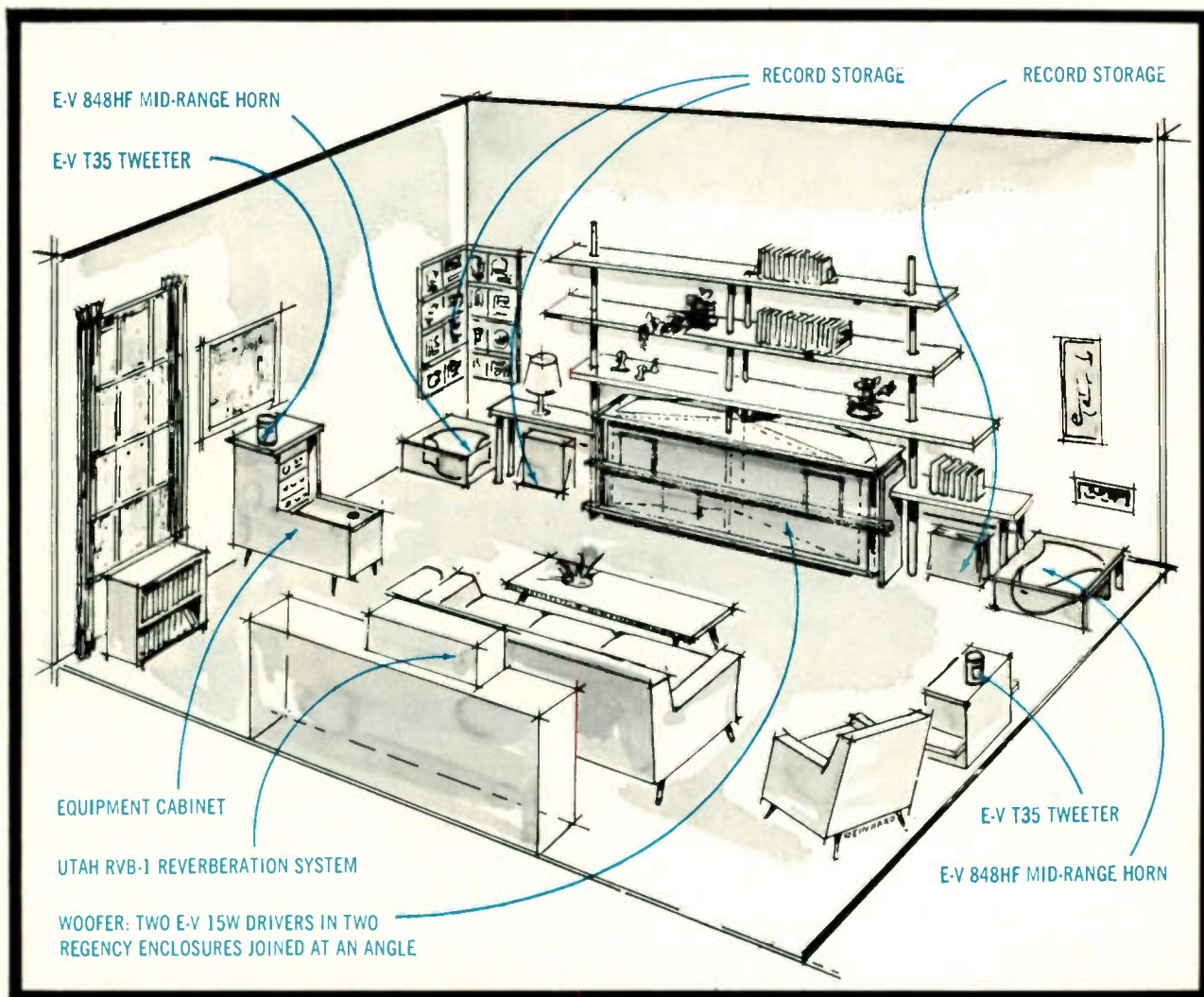
- In the average household, the greatest source of potential damage to speakers is the sudden loosening of an input plug on an amplifier. This can shunt the total continuous power of the amplifier into the speaker—something that few speakers can withstand for very long. If your home has inquisitive children in it, try to secure all interconnecting cables against their explorations, possibly with cable clamps.

- Don't use or store an acoustic-suspension speaker for prolonged periods either face up or face down. Its ultracompliant suspension may go off-center. If you want to turn the speaker upward for indirect radiation, bring it back to a normal position when you are not listening.

- None of the techniques for improving cones or suspensions should be applied to a speaker of any value. The doping or slitting of cones—or any of several techniques advocated to loosen a speaker's surround—should be applied only to cheap speakers. And don't expect to get much power out of them once the treatment is complete.

- The more expensive the speaker system of your dreams, the more likely that its manufacturer will provide enclosure plans (free or at a nominal charge) to save you roughly half its cost. If you have access to woodworking facilities, check with a manufacturer before deciding that an expensive system is out of your reach.

- When you check out your system with a test record, conduct all frequency runs at a moderate level. Turning up the volume—particularly to show off bass frequencies that are more felt than heard—can do permanent damage to some low-power speakers.



INSTALLATION OF THE MONTH

# SURROUNDED BY SOUND

**T**HE STEREO system of advertising executive John G. Reinhard of Bloomington, Illinois, does *not* aim for "concert-hall" realism. An ex-musician, Mr. Reinhard has attempted to recapture what might be called "orchestra-pit" realism, in that he is trying to reproduce the sound of the orchestra as it is heard in the orchestra itself. His unorthodox speaker arrangement, which seemingly violates all the rules of proper placement, with its widely separated woofers, mid-ranges, and tweeters, will—at first glance—shock audio purists. However, sonic overlap is assured by having the mid-range and high-frequency reproducers facing into walls and corners rather than radiating directly into the listening area. The bounced sound assures both a diffusion of the sound sources and a

smooth blending of the separate frequency ranges of the woofers, tweeters, and mid-range reproducers.

The six main speakers are all manufactured by Electro-Voice. The Utah reverberation system (which includes its own amplifier, speaker, and reverberation device) is placed directly behind the listening area. This somewhat unusual placement was arrived at after much experimentation, and Mr. Reinhard justifies its position solely by the results achieved.

The electronic components are all built from Eico kits: an HF85 stereo preamplifier, an HF87 70-watt stereo basic amplifier, and an HFT90 FM tuner. The record-playing system is made up of a Presto turntable with a Pickering Unipoise integrated arm and cartridge.

# The Alley Cat Saga



The inside report on how  
a song comprising  
eight bars of pianistic fluff has become  
a new popular standard

By KEN GILMORE



IT MAY BE the deft, slightly whimsical touch of a Danish pianist with the unlikely name of Bent Fabric. Or it may be that the world is just tired of *Chopsticks*. Whatever the reason, a tinkly bit of pianistic fluff called *Alley Cat*, recorded by Mr. Fabric and released in this country on Atlantic's Atco label about a year ago, is taking its place on the honor roll of such revered popular classics as *Stardust*, *Show Me the Way to Go Home*, and *Stout Hearted Men*.

The story began about two years ago. Bent Fabric—his real name is Bent Fabricius-Bjerré—is an executive of Copenhagen's Metronome Record Company. He is also a television performer: on his monthly program called *Omkring Et Flygel* (*Around the Piano*) he chats with guests and plays the piano.

When Fabric signed up for the show several years ago, he agreed to write occasional tunes for it. But one day in the spring of 1961 he arrived for rehearsal without having done his homework. Before the show, he sat down at the piano, tinkled experimentally on the keys for a few minutes, and gave birth to the immortal eight bars now known to the world as *Alley Cat*. Although it attracted little attention, Fabric liked the tune, began using it as a theme on his program, and named it *Omkring Et Flygel*, after the show.

Shortly afterwards, the Danish executive-performer decided to release a few records of his relaxed piano stylings. *Omkring Et Flygel* was not scheduled for recording, but there was a little time left over at the end of the session, so he put the tune on tape.

The resulting disc caused about as much excitement in the Scandinavian countries as the morning milk delivery. It probably would have passed quietly from the scene, in fact, had it not been for an agreement between Metronome and Atlantic. The contract provides that Atlantic-Atco release certain Metronome records in the U.S., and vice versa. Under this agreement, *Omkring Et Flygel* reached Atlantic's New York office in the fall of 1961.

Atlantic's officials heard Fabric's simple, easy-flowing piano piece and weren't too impressed with it, but thought it might be off-beat enough to sell. (It had been retitled by this time, with *Alley Cat* winning out over *The Drunken Penguin* and several others.) However, since the song had a strike against it because it didn't have a vocal, and because its instrumentation was anything but exotic, consisting simply of a piano and rhythm, it was put aside while other discs were moved ahead of it on the schedule.

Finally, in May of 1962, *Alley Cat* was pressed, and the first 45-rpm Atco singles went out to disc jockeys. For several weeks there was dead silence. Then one day an order for 200 records arrived from Minneapolis. Since Minneapolis is not a usual "breakout" town,

company officials were mildly surprised. But they were astonished two days later when an order for 500 came in, and dumbfounded when two more orders—for 500 and 1,000—followed in rapid succession.

The explanation was that a Minneapolis disc jockey named Howard Viken liked the tune and had begun playing it several times a day. Local radio listeners, entranced by it, descended on record stores. It wasn't long before Minneapolis was ordering a thousand records a day. By summer, countrywide breakouts had built the single to a million-seller, and this spring the disc won a best-of-1962 Grammy award—in the rock-and-roll category, peculiarly enough.

Atlantic reacted as do all companies lucky enough to have a smash: they decided to bring out an LP with *Alley Cat* as the title song. The album soared onto the best-seller list when it was introduced last September, and sales are now edging toward the half-million mark. There are also signs that *Alley Cat's* luster is not transitory. "With most hits," says Atlantic's Bob Altshuler, "after about twenty weeks, you're through. *Alley Cat* is different. After twenty weeks it didn't even slow down. It's taken on all the earmarks of a standard."

**B**UT while the record industry is geared to handle a best-seller in stride, the sheet-music business finds the situation somewhat disconcerting, if not downright unbelievable. At a time when music publishers are usually happy with a sale of 5,000 copies of any one song, more than 300,000 copies of Fabric's cat concerto have been snapped up, and there is no sign of a letup. "When we tell other publishers how many copies we're selling," says Claes Dahlgren, Fabric's U.S. agent, "they tell us flatly we're lying." The reason for the huge sheet-music sale, according to Atlantic officials, is that *Alley Cat* is displacing *Chopsticks* as the favorite of do-it-yourself-but-just-barely piano players. As a matter of fact, it can be played with the same two fingers. Its melody progresses in one-note-at-a-time jumps, without even calling for the bold two-note jump that tests nerve and muscle at one point in *Chopsticks*. The harmonic complexities of the two are comparable.

The song is also available in arrangements for guitar, ukulele, organ, chord organ, and female chorus, among others. A half-dozen orchestrations for dance bands of various sizes have been published, along with dozens of songbooks and piano collections. There is even an arrangement for marching brass band.

Mr. Fabric, meanwhile, in addition to running a record company, performing on television, and laughing all the way to the bank, is preparing to bring out another record. Atco will release it in this country, and is sure it will be another raving hit. And how could it miss, with a title like *The Happy Puppy*?

By HERBERT FRIEDMAN

## How to Add **EXTENSION SPEAKERS**

A RELATIVELY SMALL INVESTMENT  
IN SWITCHES, WIRE, AND SPEAKERS  
WILL CONVERT  
YOUR PRESENT AUDIO SYSTEM  
INTO A COMPLETE HOME MUSIC CENTER



**D**O YOU WANT a split-channel system that will permit you to listen to mono FM while the children are lulled to sleep by their favorite record—with volume and duration of play at your fingertips? Or do you want patio hi-fi that will give you Bach or bossa nova with the barbecue, and really decent sound at that? Well, maybe you didn't before, but now that you think of it, it's not a bad idea, is it? All this and more too is made possible by extension speakers, and can be accomplished with minimal dislocation of your decor and your budget.

Perhaps you have already considered installing extension speakers, but have been deterred by the apparent high cost and complexity. Extension speakers *will* be costly if you duplicate your main-system setup, but since your careful listening will be done in the music room, the remote speakers usually need only be good enough to serve up background music. And although the hookups may seem complex, they are not. Adding several speakers to your system is no more complicated than adding just one, once you understand the principles of matching speaker impedances.

If you read your instruction manuals, you know that for best results speakers must be matched to their amplifiers. For example, a 4-ohm speaker should be connected to an amplifier's 4-ohm output terminals, an 8-ohm speaker to the 8-ohm terminals, and so on. The same rules also apply when you are dealing with extension-speaker installations.

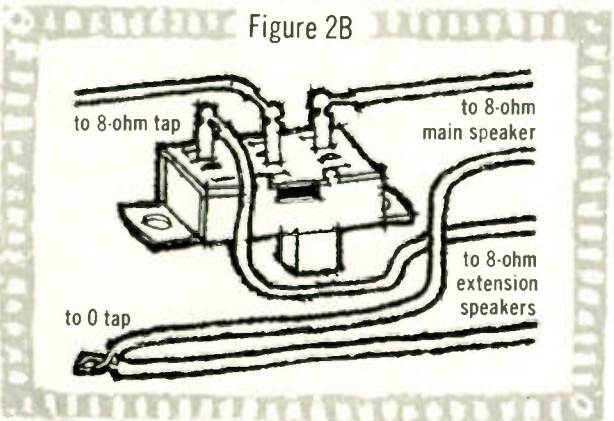
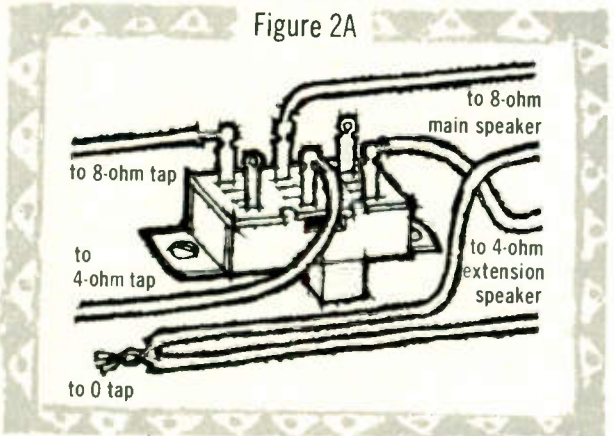
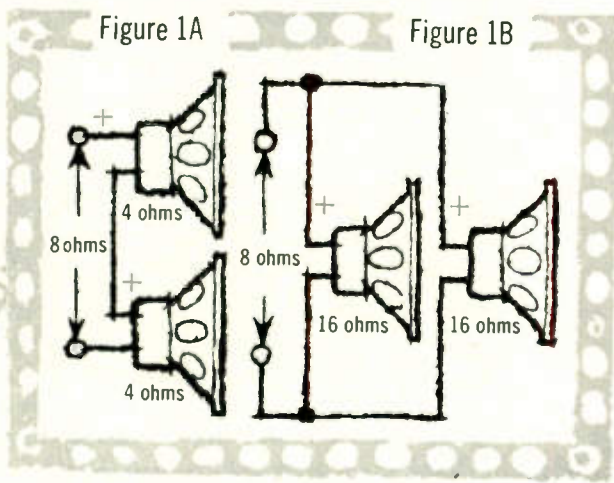
It is easiest to match impedances when the total impedance of the extension speakers is equal to the main speaker's impedance. If your main system is 16 ohms, the extension speaker line should total 16 ohms. When the extension speakers are wired in series, as in Figure 1A, simply add the impedances: two 4-ohm speakers in series total 8 ohms, three are 12 ohms, and so on. However, when the speakers are wired in parallel (Figure 1B), the total impedance of speakers of the same impedance is equal to the impedance of one of the speakers divided by the number of speakers in the circuit. For example, two 8-ohm speakers wired in parallel are equal to 4 ohms, and three are 2.6 (in this case, the 4-ohm tap would be used). If you need to connect more than three speakers in parallel, you should use 16-ohm units or go to a series-parallel arrangement.

Several common switching arrangements are shown in Figures 2 and 3. Slide switches, available at most radio-parts dealers at under fifty cents each, are preferred over the toggle type because their contacts are self-cleaning. Note that the hookups shown are for single-channel (mono) systems; for stereo, simply duplicate the speaker and switch wiring for each channel.

The simplest switching arrangement (Figure 2) permits you to select either the main or the extension speakers. Since the extension speakers are connected together, they are either all on or all off. Notice that with the connection of Figure 2A, using the double-pole double-throw (DPDT) slide switch, the total imped-

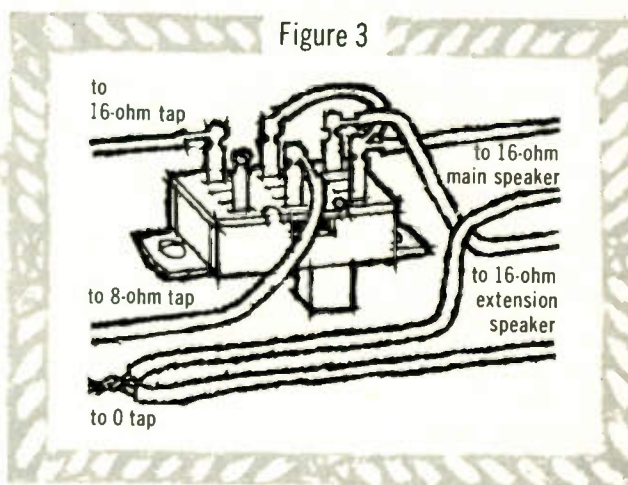
ance of the extension speakers can be any impedance that will match the amplifier—it doesn't have to equal the main speaker impedance. If the total impedance of the extension speakers equals that of the main speaker, the simpler connection of Figure 2B, employing the single-pole double-throw (SPDT) switch, can be used.

Just as easy to install, and sometimes preferred, is an arrangement that switches the extension speakers on and off but leaves the main speakers on. The hookup shown in Figure 3 keeps the impedance correct whether the extension speakers are on or off.



If you want to have a mono extension at one location while listening to stereo on your main system, the center-channel power output on some late-model amplifiers is ideal for the purpose. If your amplifier is not equipped with a center-channel power output, one can be provided by special transformers such as the Microtran HM-90 (\$6.33) or the Electro-Voice XT-1 (\$13.50). The mono signal thus derived is then fed to the extension speaker. When the mono extension speaker is matched to the transformer, there is no adverse effect on the stereo signal.

Some form of volume control should be provided at



each extension speaker. An L-pad, a device that maintains a reasonably constant impedance load on the amplifier while varying the signal level fed to the speaker, is preferred. The constant-load aspect of the L-pad is important since it prevents variation of the impedance of the speaker line as the level controls at the remote speakers are adjusted. For an 8-ohm speaker, use an 8-ohm pad; for a 16-ohm speaker, a 16-ohm pad. Higher-cost T-pads are also offered as speaker-level controls; however, their use is not justified with the typical inexpensive extension speaker. L-pads are available at prices ranging from below \$1 to over \$5 from electronic-parts suppliers such as Olson Electronics, Allied Radio, and Lafayette Radio. In general, unless you have a special problem in the installation, the cheapest pad will serve as well as the most expensive.

Depending upon the characteristics of your extension speakers, a volume-control pad may cause some deterioration of sound quality. In general, this will not be audibly disturbing on the extensions, but do not connect L-pads or T-pads to your main speakers in an effort to equalize sound levels.

The pad can be mounted most conveniently at or near the speaker, but there is no reason you cannot have 5 or 10 feet of wire between the pad and the speaker when the speaker is mounted high on a wall. The



## EXTENSION SPEAKERS

pad, in this case, can be installed in a small box or on a bracket in any convenient location. On the other hand, if the speaker is within easy reach, the most convenient spot for the pad is probably within the speaker box. Most pads have shafts long enough to permit their being installed through a  $\frac{3}{4}$ -inch panel. It is worth noting that some inexpensive speaker systems designed for extension use have level, *i.e.*, volume, controls built in—but don't confuse a tweeter control with a level control.

Up to this point we have been talking about how to install two-circuit systems. However, you may want more sophisticated control, such as selection of any combination of three or more stereo circuits. Once you go beyond two circuits, you have a choice of useful plates, panels, and boxes with built-in switching. For example, all one needs to do with the Lafayette MS-765 (\$1.59) is to connect the amplifier and speaker leads to the appropriate terminals—you can then select any combination of three sets of stereo speakers, and automatically match impedances besides. This switch is also available elsewhere under the Audiotex trade name. Another type of commercial speaker-switch setup, assembled on a plate that can be wall- or cabinet-mounted, permits any combination, mono or stereo, of six speaker circuits to be selected. The slide-switch plates maintain the correct impedance by switching in resistors to replace the unused speakers. Although there is a power loss with such a setup, the impedance match is always perfect.

For maximum program diversity, it is possible to set up a stereo amplifier for split-channel operation. When the amplifier is operated in the stereo mode, one source, perhaps a mono tuner, can play in one location while a second source, such as a mono tape deck, is playing in another. If your control unit does not have separate input-selector switches for each channel (and most do not), the mono tuner can be plugged into the left-channel auxiliary input and the mono tape player into the right-channel auxiliary input. Then all that is necessary is to install a separate speaker-selector switch (of the type shown in Figure 2) at the output of one channel. The switch permits one of the amplifiers to be connected either to its normal stereo speaker or to a speaker in another room. When the speaker-selector switch is in the MAIN position and the amplifier's selector switch

is set to any input *except* AUXILIARY, full stereo can be enjoyed in the main listening area. For split-channel operation, the speaker switch is set to EXTENSION and the selector switch to AUXILIARY. One mono program will then be played on one speaker in the main listening location, and the other will go through the extension speaker. The balance control can be used to adjust the relative gain of the channels.

A word on speaker phasing is in order. Briefly, when dealing with extension speakers, phasing is not too important. Seldom are two extension speakers so close that an out-of-phase condition will cause bass loss. As far as a stereo setup is concerned, if you think the bass is weak or the stereo directionality confused because of phase-cancellation, the best test is simply to reverse the wires to one of the two speakers.

**T**HE wire used to connect extension speakers will affect their performance in several ways. All wire has electrical resistance, and the thinner it is, the more resistance it has per foot. And, of course, the longer the run of wire, the more resistance it has. Wire thickness is stated in gauges—the higher the gauge number, the thinner the wire. The conductors in standard rubber- or plastic-insulated lamp cord have about 0.64 ohm resistance per 100 feet. This means that a 100-foot length of Number 18 two-conductor lamp cord would have double that resistance, or 1.28 ohms. This would affect a 4-ohm extension-speaker setup, but not a 16-ohm arrangement. The two other common gauges are Number 20 two-conductor wire (2 ohms resistance per 100 feet) and Number 16 two-conductor wire (0.8 ohm resistance per 100 feet).

When the resistance of the wire becomes an appreciable percentage of the speaker impedance, there will be a volume loss, a reduction in speaker damping, and even an impedance mismatch at the amplifier. Intercom wire and 300-ohm TV lead are not suitable except for fairly short runs. Suitable wire is listed in the parts catalogs under the category "two-conductor twisted-pair, unshielded."

As a final note, it is a good idea to make provisions for disconnecting the extension speakers easily. Avoid using standard a.c. plugs and sockets with your speakers, for sooner or later, someone is bound to burn out a speaker by plugging it into the a.c. line. More suitable are TV antenna jacks and plugs, terminal strips, or even phono jacks and plugs. Their use may save much trouble and expense at some later date.

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*Herb Friedman, who is Audio Supervisor for the New York educational FM radio station WNYE, has written extensively on audio engineering subjects for electronics publications.*

# 3 SPEAKER ENCLOSURES

COMPACT, HIGH-QUALITY, AND LOW-COST, THESE HOME-CRAFTED CABINETS CAN COMPETE IN PERFORMANCE WITH ANYTHING THEIR SIZE ON THE MARKET

**T**HE THREE speaker enclosures shown on this month's cover and partially disassembled below are designed specifically for construction by the home craftsman. In addition to being able to accommodate most speakers, the cabinets are inexpensive and easy to build, easy to tune, and possess extremely good acoustic damping to minimize bass boom. While these enclosures will not make a \$2.98 loudspeaker sound like a \$100 system, they will give almost any speaker the chance to perform at close to its full potential.

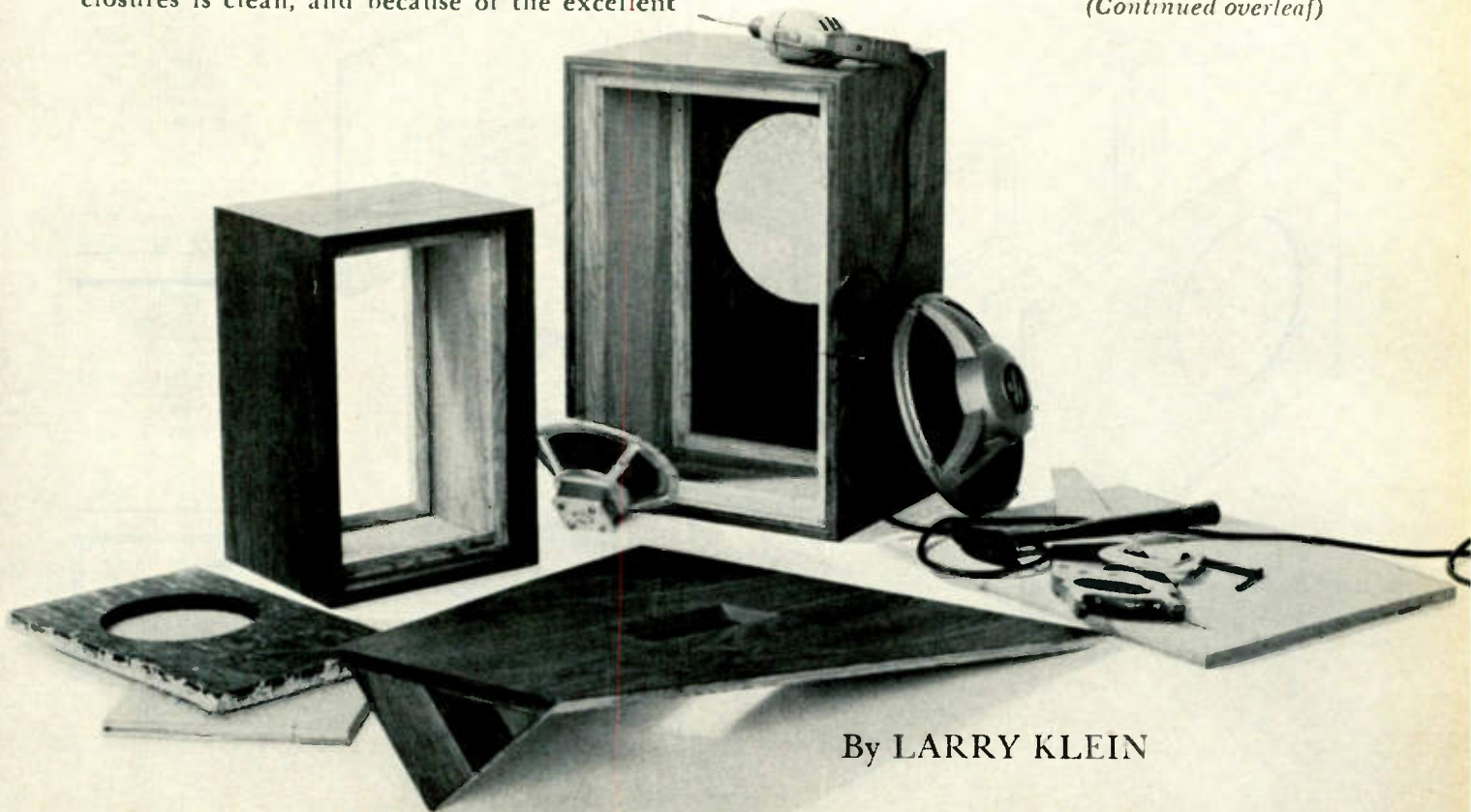
In the interest of compactness, some compromise had to be made in low-bass response (in the bass-reflex world a good big box is still better than a good little box), but the sound obtainable from these enclosures is clean, and because of the excellent

damping, goes quite low without breakup or frequency-doubling. Size for size, these designs compete with any enclosures on the market.

The smaller of the two bass-reflex cabinets is intended to match any 8-inch full-range or coaxial-type loudspeaker. The larger cabinet will house any speaker from an 8-inch (for a somewhat better bass response than in the smaller cabinet) to a 12-inch. With appropriate modification of its front slot, the hanging horn will also accommodate any size speaker from an 8- to a 12-inch and has the added advantage of unobtrusive corner-wall mounting.

Simple to build and capable of excellent performance with good-quality loudspeakers, these cabinets are ideal for extension or small-system use.

*(Continued overleaf)*



By LARRY KLEIN

# 3 ENCLOSURES

● **BOOKSHELF MODELS:** Only a few notes on the construction of the cabinets are needed in addition to the dimensions given in the drawings. Certain construction changes may be made in the design shown if desired. The front panel need not be recessed, for example, or miters rather than butt joints can be used. Common 3/4-inch fir plywood or Novoply will serve as well as the walnut-veneered plywood used here. In any case, maintain the same internal dimensions to assure accurate tuning. On this same point, since the number of the tuning holes in the cabinets was determined empirically, it would be difficult to provide tuning data for cabinets of other dimensions. If the reader wishes, he may extrapolate from the information given, but the results cannot be guaranteed.

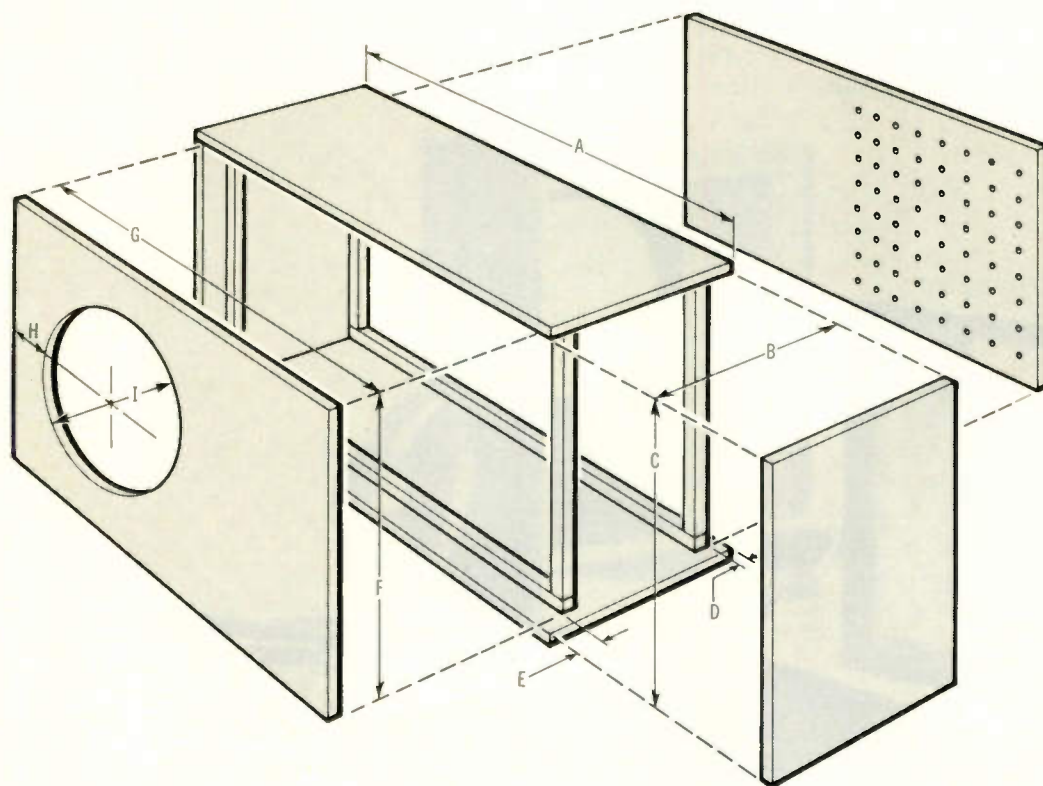
Whether butt or miter joints are used, the cabinets must be as rigid and airtight (except for the tuning holes) as possible. Assemble the four sides of the cabinet first, because the back and particularly the front panel may have to be trimmed slightly to fit. The cleats should be glued and nailed in place. The grille cloth is wrapped around the front panel and stapled to the rear of it. An open-weave grille cloth

should be used to prevent attenuation of treble response.

The front panel is installed with 1 1/4-inch wood screws driven through the cleats from the rear. Drill pilot holes in the cleats to prevent splitting. Liberal application of wood glue and the use of three or four screws on each side will insure rigid, airtight joints.

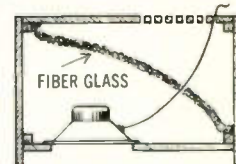
The speaker may be mounted with wood screws or with nuts and bolts. If nuts and bolts are preferred, the speaker must be mounted before the grille cloth is installed. After the speaker is fastened down and the leads are attached, a 1-inch thick piece of glass wool (fiber glass) is installed across the long dimension of the cabinet, *not* on the panels. One edge of the glass-wool piece should be stapled to the corner farthest from the speaker where the edge of the front panel meets the short side wall. The other short edge of the fiber-glass blanket should be stapled to the short cleat diagonally across the cabinet (see drawing).

The appropriate number of holes for the free-air resonance of the speaker used should be drilled in the rear panel (spaced on 3/4-inch centers) before its mounting. The exact resonance need not be known since tuning is fairly uncritical. A small hole may be drilled for the speaker leads. The rear panel is mounted with at least a dozen wood screws, but without glue.



	LARGE CABINET	SMALL CABINET
A	23 3/4"	17 3/4"
B	11 3/4"	10"
C	14 1/2"	10"
D	3/4"	3/4"
E	1 1/2"	1 1/2"
F	14 1/2"	10"
G	22 1/4"	16 1/4"
H	3"	2"
I	8-in. speaker, 7" 10-in. speaker, 8 1/2" 12-in. speaker, 10 1/2"	

SPEAKER RESON. IN CPS	TUNING HOLES (1/4-INCH)	
	LARGE CABINET	SMALL CABINET
30-40	80	—
40-50	100	50
50-60	150	65
60-70	200	80
70-80	—	95

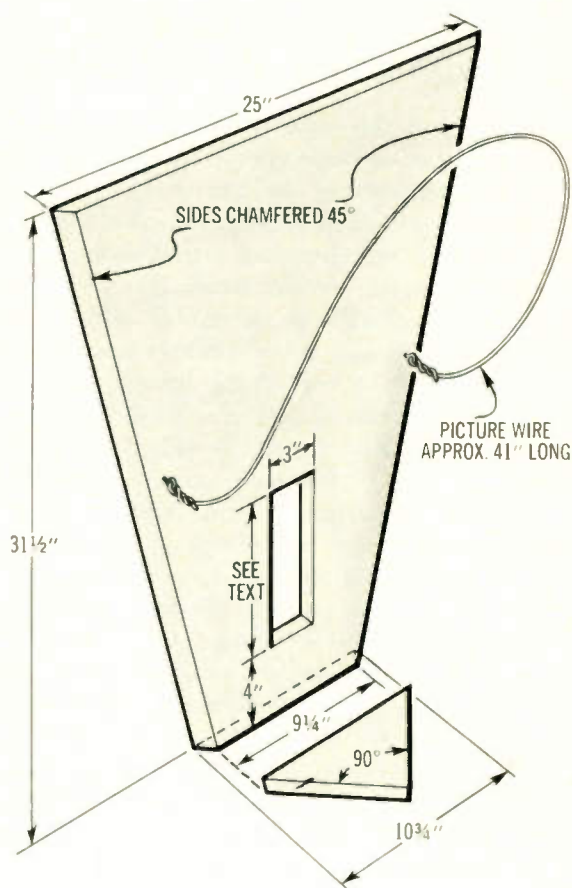


● **HANGING HORN:** In this hanging corner-horn design, the loudspeaker's rear is horn-loaded and its front is slot-loaded. The use of the slot speaker opening equalizes the load in both sides of the cone and improves the high-frequency dispersion. For an 8-, 10-, and 12-inch speaker, the slot is respectively  $6\frac{3}{4}$ , 8, and  $9\frac{1}{2}$  inches in length.

In this system, the speaker will have its bass response determined by the horn loading on the rear of its cone. As a starting point, hang the system about two feet from the ceiling. The bass response of the system can be adjusted by relocating the baffle either closer to or further from the ceiling. By so doing, the response of the horn is adjusted to complement the characteristics of the loudspeaker.

The baffle is constructed of two pieces of plywood, the triangular bottom mounted with two wood screws (from the back) and glued. To insure a tight seal with the walls on the sides and bottom, felt weatherstripping or strips of foam rubber should be stapled or glued to the edges where required.

The unit is hung with picture wire attached to screw eyes as shown. When the screw eyes are properly placed for a given loudspeaker, the low center of gravity of the unit will tend to pull it into the proper corner position. The front panel may be veneered, painted, or even wall-papered.



● **BASS-REFLEX THEORY:** In designing a bass-reflex cabinet, there are three main factors to be considered: the speaker's free-air resonance, the size of the cabinet, and the size of the port (or opening) in the cabinet. There is nothing very complicated about speaker-cone resonance—it is determined by the weight of the cone and the stiffness of the suspension supporting it. Like a tuning fork, a chime, a wine glass, or anything that will resonate at a specific frequency when physically excited, the speaker cone has one frequency at which it prefers to vibrate. At its resonant frequency, the speaker cone will vibrate violently, the voice-coil excursions far exceeding those at any other frequency.

In general, the better the quality of a loudspeaker, the more flexible the centering devices supporting the cone and the lower the resonance of the speaker when measured in free air. Speakers, however, are not mounted in free air, and it is here that we become involved with that necessary evil, the cabinet.

The basic task of the cabinet is to prevent the high-pressure wave produced by a forward movement of the cone from being cancelled by the low-pressure area simultaneously created at the rear of the cone. The cabinet, or baffle, serves as an acoustic barrier between

the front and rear of the cone and prevents the two areas of unequal pressure from cancelling. Cancellation occurs mainly in the low frequencies because for the shorter high-frequency waves the speaker cone itself serves as an adequate baffle.

In addition to the speaker resonance, the two other determining factors in bass-reflex design are cabinet size and port size. In theory of operation, the little brown jug of country-music fame and the bass-reflex enclosure have much in common—they are both Helmholtz resonators. This means that the air inside them resonates at a particular frequency determined by the volume of the air enclosed and the size of the port. Note that it is not the enclosure that resonates, but the air inside it.

When the speaker is mounted in the box, we have two interacting devices, each of which prefers to resonate at a particular frequency. The speaker resonance is set off by an audio signal at or near the speaker's resonant frequency; cabinet resonance is activated by the speaker.

By adjusting the size of its port, the cabinet's Helmholtz resonant frequency can be tuned to the speaker's mechanical resonant frequency. When the cabinet and speaker resonances coincide, the cabinet will in effect

# 3 ENCLOSURES

absorb energy at the same frequency at which the speaker puts out excessive energy. (For an explanation of the phenomenon, one must refer to an analogous electrical circuit in which the speaker would be represented by a series-resonant circuit connected to the cabinet's parallel-resonant circuit.) In any event, the partial cancellation of resonances achieves decreased voice-coil travel at the speaker's resonant frequency. This, to the ear of the listener, means a considerable reduction in bass muddiness, boom, and hangover effects. Other benefits include decreased intermodulation and harmonic distortion, increased power-handling capacity, and an extension of the speaker's low-frequency response.

The curves in the graph below show changes in a speaker's voice-coil impedance plotted against frequency in the 15- to 300-cps range. Although impedance curves are not directly comparable to speaker frequency-response curves, they do provide an excellent indication of voice-coil velocity below 1,000 cps. This is useful in design work, for while a speaker system with a flat impedance curve will not necessarily sound good, a system with a peaked impedance characteristic will almost always sound bad.

The test setup used for the cabinet tuning is relatively simple. The output of an audio-signal generator is connected to the speaker's voice-coil terminals, and a meter that will read low-value and low-frequency audio voltages (an a.c. vacuum-tube voltmeter) is also connected across the speaker terminals. If the speaker's impedance rises at a particular frequency as the generator is tuned from 15 to 300 cps, the change will be reflected as an increased voltage-drop across the speaker voice coil, which will, in turn, be indicated on the voltmeter.

The behavior of a Wharfedale 8-inch speaker in the smaller cabinet provides an interesting example of the tuning procedure. The first test was made in free air—that is, with the speaker outside the enclosure. The single high-amplitude peak on the graph at 52 cps (dashed black curve) is the speaker's free-air resonance. Although the cone was moving violently, this peak was barely audible because of the bass-cancellation effect discussed previously.

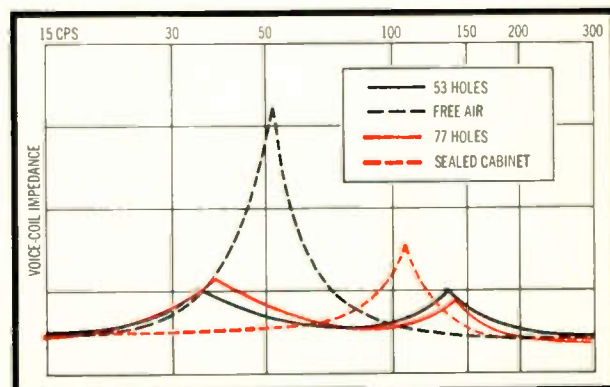
The second (dashed red) curve was taken with the speaker in the sealed cabinet. Notice that although the peak has been moved up to about 110 cps by the stiffening effect of the enclosed air, the amplitude of the peak has decreased. If one were to listen to the speaker now, musical instruments such as flutes or violins, which produce most of their acoustic energy in the upper registers, would sound fairly clean. How-

ever, any low-range instrument, and particularly a male voice, would have its entire character changed. There would be a mildly resonant, boomy quality to the sound—mild only because the 110-cps peak is moderately low in amplitude.

The third and fourth curves (solid black and solid red) demonstrate the effect of tuning the enclosure to the speaker resonance. With 53 quarter-inch holes in the back panel, the cabinet is tuned to the speaker resonance. (The fact that 53 holes tunes the cabinet to a 52-cps speaker is a coincidence.) Note that there are now two peaks, both indicating areas of increased voice-coil excursion for a given level of input signal. The valley between the peaks is the area in which the Helmholtz resonance of the cabinet is in operation.

The peak at 135 cps was quite audible on signal-generator test; however, on program material it was not obtrusive. The cabinet's Helmholtz resonance in the 70- to 90-cps area was not audible on signal-generator test; the 35-cps peak could be heard, but very low. Slightly improved response was obtained by mistuning the cabinet with a total of 77 holes. The unwanted peak at 135 cps was moved up to 145 cps and further suppressed, while the unusable peak at 35 cps was raised in amplitude and in frequency to 40 cps, where the peak aids musical reproduction. This process could have been carried further, but at the risk of distortion, because the speaker cone is not built for large excursions at very low frequencies.

A final word: contrary to popular belief, correct tuning does not insure that a bass-reflex system will be free of hangover and boom. In the usual system the upper and lower humps are quite high in amplitude, contributing excessive output and hangover at their specific frequencies. The valley between the peaks in the average bass-reflex system is also unpleasantly audible. These problems have been avoided here by using the small tuning holes rather than the conventional square port. This "distributed port" arrangement tightens the bass response of the system while retaining all the advantages of bass-reflex mounting.

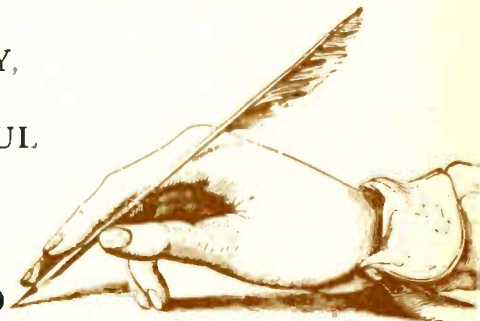




# MUSIC CRITICISM: WHERE WORDS FAIL

IT CAN BE ARGUED THAT THE PECULIAR FORM OF SELF-EXPRESSION  
KNOWN AS MUSIC CRITICISM,  
WHETHER MASQUERADING AS POETRY,  
PROPHECY, OR OMNISCIENCE,  
MAY NOT ONLY BE USELESS, BUT HARMFUL.

By FREDERIC GRUNFELD



GOOD WRITERS, you may have noticed, are seldom caught writing about music—and if they do happen to stumble into the subject, they head for higher ground as soon as they discover their mistake. George Bernard Shaw, supposedly the very model of a modern music critic, knew exactly what he was doing when he sold short his musical interests and invested his talents in the theater, where they could yield a decent return.

You hear occasionally of other literary giants' having a nodding acquaintance, a flirtation, or even a love affair with music, but such peccadillos are discounted as the indiscretions of a misspent youth. Which leaves the music shelf of the public library so colorless and tiresome that only another music critic would venture near it. "Writing on music," says J. W. N. Sullivan, "can properly be classed as one of the dreariest branches of literature"—a flash of insight that did not, however, prevent him from writing a book on Beethoven that is properly classed right along with the rest.

The question arises whether writing on music necessarily has to be so dismal, and the answer, most probably, is yes. The trouble is that music as an art, as an acoustic phenomenon in time and in space, exists

uniquely in its own dimension and utterly refuses to be pinned down like a butterfly under glass. No matter how artfully strung on the necklace of an analogy, words never get very close to the pulsating heart of music, which beats purely as sound. "Music begins where words fail," says Heinrich Heine, a poet who was never at a loss for any. (Please don't come back at me with onomatopoeia, even if you can pronounce it: you will only remind me of that dog of a poem, the Rintintinnabulation of the bells, and the surging and the urging that so musically wells from the clunking and the clanging and the bashing and the gnashing and the boinging and the banging of the bells.)

Sensing a hopeless impasse, the good writers go on to more tractable topics, leaving music to those who are specialists first and writers second. Nobody builds monuments to music critics. Are they bad writers because they are music critics, or music critics because they are bad writers? Which came first, the cliché or the expertise?

In their long struggle to utter the ineffable, music critics have developed a special language of their own, which under favorable conditions can completely camouflage the fact that nothing is being said. To dem-

# MUSIC CRITICISM

onstrate the method. Shaw once applied it to the first line of Hamlet's soliloquy :

Shakespeare, dispensing with the customary exordium, announces his subject at once in the infinitive, in which mood it is presently repeated after a short connecting passage in which, brief as it is, we recognize the alternative and negative form on which so much of the significance of repetition depends. Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop.

What makes this less than perfect either as a parody or an archetype is that Shaw uses active verbs. Music critics like passive constructions. They heap nouns and adjectives together, separated by thin wedges of the copulative and auxiliary forms of "to be." For a typical, rather than flagrant, example of what I mean, here is an excerpt from Ernest Newman, the century's most distinguished English critic. The italics are mine :

He [Richard Strauss] *is* obviously not completely at his ease in the more abstract sonata form. The first movement *is* indeed remarkably rich, strong and well constructed; the themes *are* both striking in themselves and *are* treated with much fertility of device, and the music flows in an almost unbroken current from the first bar to the last. But the andante, though there *is* a certain artificial charm in some of the writing, notably in the arabesques of the latter portions, has nothing like the depth of meaning of either of the slow sections of "Aus Italien." . . . It *is* graceful and pleasant, but the feeling *is* slightly self-conscious and rises from no great depth. The finale *is* almost wholly in Strauss's earlier manner—*is*, indeed, rather more scrambling and inorganic than most of his youthful finales.

In that series of subjective value-judgments—Newman himself calls it "critical wine-tasting"—he tells us that parts of the work sound graceful, striking, scrambling, or whatever, to his ears, but without any indication that music occurs in fluid, not solid, states; that a sonata *is* a transitory experience and not a fixed ob-

ject in a class with, let us say, Grant's Tomb. The critics' habitual choice of verbs suggests that when they hear music it goes static and crystallizes like Lot's wife.

As for the critics' everlasting wrongheadedness about the music of their contemporaries—sneer today, fawn tomorrow—call it an occupational disease, chalk it up to historical necessity. Their profession, after all, is the natural child of magazine and newspaper journalism, which may function reasonably well as a mirror of its times but has rarely been noted for prophetic or poetic insights. Joseph Addison, the founding father of both magazine publishing and music criticism, got the whole thing off on the wrong foot back in 1711 by fighting a stupid holding action against George Frederick Handel and the Italian-style opera he was introducing to London. "Our great Grandchildren." Addison crowed, coining an argument that opera-in-Englishmen have since worn rather thin. "will be very curious to know the Reason why their Forefathers used to sit together like an Audience of Foreigners in their own Country, and to hear whole Plays acted before them in a Tongue which they did not understand."

**M**usic criticism thereafter flourished in London because its special mixture of snobbery and censure appealed to fashionable tastes. Upper-class speech patterns still reflect this curious Anglo-Saxon attitude: conversation on any topic must be peppered with terms of opprobrium—shocking, ghastly, awful, beastly, foul, terrible, horrid, absolutely dreadful, perfectly frightful, etc.—as proof that the user is well-bred. Eminent British critics hand down their opinions like judges delivering *obiter dicta* from the bench. You could stock a splendid wax museum with them: the busybody Dr. Charles Burney, who looked down his nose at Bach; Henry Fothergill Chorley, Esq., a churlish fuss-and-botherer who called Wagner noisy and Verdi trashy; the encyclopedic knight Sir George Grove, who published the first edition of his famous dictionary in 1879 ("music criticism" did not yet warrant an entry); Sir Donald Francis Tovey, knighted for his services to musical analysis. You could add to

Composer-critic E. T. A. Hoffmann, 1776-1822, wrote (as Johannes Kreisler) for the Allgemeine Musikalische Zeitung in Berlin.



P. Stendhal, 1783-1842, author of Lives of Haydn and Mozart.



Berlioz, 1803-1869, wrote for the Gazette Musicale, Paris.



them a number of American disciples, untitled but equally verbose: William Foster Apthorp, Philip Hale, H. E. Krehbiel, James Gibbons Huneker.

These gentlemen wrote with Olympian detachment not only because they preferred to maintain a polite distance, but because most of the real excitement was being stirred up in Vienna or Paris or Donaueschingen. When Bernard Shaw arrived around 1890, London was a musically dead town. Under different circumstances he might have become a latter-day Oracle of Apollo. Instead, he had to amuse himself with his own verbal sleight-of-hand, a brilliant observer in an empty arena. After five or six years he got tired of it and decamped for worthier pastures.

Things were always a lot livelier in Paris, where critics write like politicians working up a cabinet crisis. Since the hard corps of professional journalists made life intolerable for any composer with new ideas, Berlioz, Liszt, and Debussy took up the pen in self-defense. Berlioz, the author of music's most readable memoirs, also emerged as the only year-in, year-out critic who could write with a poet's perception, a dreamer's discontent, an expert's cynicism, and a child-like belief in the holiness of art. His newspaper writing is actually literature, but it cost him, a musician, more than the customary price to make it so:

Oh let them give me scores to write, orchestras to conduct, rehearsals to direct; let me stand eight or ten hours at a time, baton in hand, training choirs without accompaniment, singing their refrains, and beating time till I spit blood and till my arm is paralyzed by cramp; let me carry desks, basses, harps, remove steps, nail planks like a commissionaire or a carpenter, and, by way of rest, let me correct proofs or copies at night. All this I have done, I do, will do. It is part of my life as a musician, and I can bear it without a murmur or even a thought, as the sportsman endures cold, heat, hunger, thirst, the sun, rain, dust, mud, and the thousand fatigues of the chase. But everlastingly to have to write newspaper articles for one's bread!

When Richard Wagner said criticism should be abolished, even his enemies agreed. Mendelssohn declared that if anything could be said about music in

words, he would give up composing. "I regard criticism not merely as useless, but as harmful," summed up d'Indy irritably. "How can somebody's opinion about another man's work further the growth of art?"

In Leipzig, Robert Schumann decided that the nub of the trouble was that "few musicians know how to write well and few authors are practical musicians, so neither party knows how to take hold of the matter." Obviously, he regarded himself as the great exception, and the record bears him out. He launched his *New Journal for Music* in 1834 by planting a laurel wreath behind Chopin's ears and concluded his career two decades later by strewing flowers in the path of the up-and-coming Brahms.

But most of the critics east of the Rhine—dozens of them in all the musical cities—produced reams of utterly indigestible stuff. Vienna's Eduard Hanslick, unlucky fellow, has become the symbol for all that is lumpish and picayune in German music criticism because, as everyone knows, Wagner lampooned him as Beckmesser in *Die Meistersinger*. Hanslick's present reputation is undeserved. He was one of Vienna's most levelheaded tastemakers, and at times he was almost rakish. But he also suffered from that strange myopia that afflicts critics, especially as they get older and more set in their ways. They seem to develop the subconscious conviction that what they don't know will hurt them, which makes them obstructionists par excellence. Rarely do they commit the error of backing the wrong candidate, of picking J. A. P. Schulz over Mozart or Dame Ethel Smyth over Stravinsky. Instead, they pick the past over the present, using Mozart as a stick to beat Beethoven, and Beethoven as a reproach to Brahms.

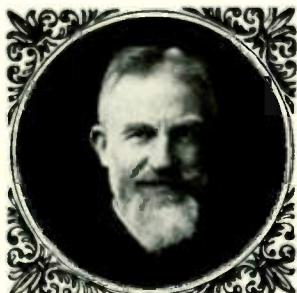
THE CURRENT crop, although it prides itself on its liberalism, runs true to form. I am not tempted to emulate the pugnacious B. H. Haggin, who for years, in his *Nation* articles, made a specialty of criticizing his fellow critics, thus qualifying himself as the glass-house shot-put champion of New York. Suffice it to say that our critics are a study in futility, and that

Sir George Grove, 1820-1900, compiled the great Dictionary.

Corno di Bassetto, 1856-1950, a critic known also as G. B. Shaw.

James Huneker, 1860-1921, wrote for the *New York World*.

Ernest Newman, 1868-1958, the perennial British critic.



PHOTOS: NEW YORK PUBLIC LIBRARY

# MUSIC CRITICISM

whatever may happen in new music, it is quite beyond their poor power to add or detract anything. The fault is not theirs; it lies in the medium. Newspaper reviewing, even the best of it, now consists of one part society-reporting, one part opinion-mongering, and one part technical jargon: shake thoroughly, prepare hastily in time for deadline, and serve. D'Indy was right; it is not merely useless, it is hell.

Some years ago, Nicolas Slonimsky dipped into his inexhaustible fund of marginalia, miscellanea, and memorabilia to compile a *Lexicon of Musical Inevitable* designed to show how critics have sinned against composers. I think one is supposed to cry "Shame, shame" while turning the pages, but the book might just as well have been titled *A Critic's Thesaurus of Useful Words and Phrases*. You could look up a paragraph that somebody had used to damn Verdi and apply it, almost verbatim, to Webern or Boulez. Which only goes to prove how vague words are, how indiscriminate, when it comes to describing the elusive matter of music. You can teach a Bushman about the Cathedral of Rouen or the Mona Lisa, and you can tell him the story of *King Lear*, but nothing you could say in your language or his would prepare him for the experience of hearing the "Eroica" for the first time.

The handful of literary masters who do succeed manage it only by outflanking the main issue, by writing *around* instead of *about* music. Heine, for example, writes dazzling reports on Paris in the 1830's, while Liszt, Chopin, Meyerbeer, and Paganini are sacking the city. His verbal footwork is very fast; he spars lightly around music. He discusses those who make it and those who pay to hear it—their fashions, passions, and personalities:

Franz Liszt let himself be pulled to the piano, then tossed back his locks over his genius's forehead and proceeded to launch one of his most brilliant campaigns. . . . Afterwards he played the *March to the Scaffold* by Berlioz, a piece which, if I'm not mis-

taken, this young musician composed on the morning of his wedding day. The whole room was filled with pale faces, heaving bosoms, light breathing during pauses, and lastly furious applause. The ladies always appear slightly intoxicated when Liszt plays for them.

Marie Henri Beyle, alias Baron de Stendhal, writes *around* music almost as well as he does *on* love. Music belongs to the intermingling sensations that Stendhal demands for his pursuit of happiness. He sees it in its proper relation to the rest of life—the icing on the cake. "Nothing purifies me like music after association with asses," his diary proclaims (the asses were fellow officers in Napoleon's army). Listening to Mozart can move him so deeply that "I have a pain in my chest from it. . . ." Like Heine, he watches the audience as well as the stage. "In an Italian theater," he tells readers of his gossipy Rossini biography, "they shout, they scream, they belabor the backs of their seats with canes, with all the violence of persons possessed. . . . At the close of each air the same terrific uproar ensues; the bellowing of an angry sea could give but a faint idea of its fury. At the same time, such is the taste of Italian audiences that they at once distinguish whether the merit of an air rests with the singer or with the composer."

**H**EINE and Stendhal belong to that intrepid handful of literary gentlemen who acquitted themselves masterfully in the field of musical comment—but always in short tussles, not prolonged bouts. Heading the list are Gide on Chopin, Mann on Wagner, Ramuz on Stravinsky, Rolland on Beethoven, Sacheverell Sitwell on Liszt and Offenbach, Van Vechten on Spanish music, and a few brilliant unclassifiables such as Cocteau's *Cock and Harlequin* or Bernard van Dieren's *Down Among the Dead Men*—which you must buy if you are ever lucky enough to find it in a second-hand bookshop. But I shall not continue this catalog, lest I find myself obliged to list such things as the five volumes of *De institutione musica* by Anicius Manlius Torquatus Severinus Boëtius, whose name was too long even for the scribes of the sixth century.

Among the modern major music critics exerting an influence on musical taste today is Harold Schonberg of the New York Times.



N. Y. TIMES

## Musical Tastemakers of Today

Albert Goldberg reviews music for the Los Angeles Times.



LOS ANGELES TIMES

Irving Kolodin's words on music come with Saturday Review.



Another approach is that of E. T. A. Hoffmann, spinner of the fantastic *Tales*, who explores the musician's inner world, the private life of sound from which ordinary mortals are excluded. In Hoffmann's *Fragments of the Biography of Johannes Kreisler, the Kapellmeister, Compiled from Loose and Spotted Sheets*, the hero-conductor buys a coat in C-sharp Minor unawares and then cannot quiet his nerves until he finds a collar in E-flat. In Hoffmann himself the poet and the composer were almost equally matched—he composed eleven operas and a couple of symphonies—and he tries to explain to us the curious alchemy by which musicians transmute ordinary experiences into tones:

It is neither an empty image nor an allegory when a musician says that colors, odors, light rays appear to him as tones, and that in their interplay he can "see" a marvelous concert. Just as, in the words of a wise scientist, "hearing is seeing from within," so for the musician seeing is listening from within, from the inmost consciousness of music which moves in sympathetic vibration with his spirit and sounds out from everything on which his eyes come to rest.

Hoffmann gets to the point where he has to use musical notation to supplement his prose—which is just about where we came in. But writers always want what they cannot have, and, despite all obstacles, European novelists keep returning to the theme of the musician as hero and sufferer. They seem to regard him, in his ethereal and inexplicable world, as close to the sources of creation, perhaps to God and/or the Devil. The great Protestant theologian Karl Barth says that Mozart was probably a saint, that he must have been in touch with the angels. Conversely, Adrian Leverkühn, the hero of Thomas Mann's *Doktor Faust*, makes a pact with the Devil in order to penetrate the mysteries of the twelve-tone system (Arnold Schoenberg, its actual inventor by a less dramatic method, protested furiously that Mann had appropriated dodecaphony without due credit). Mann describes Leverkühn's fictional scores in considerable detail and with obvious pleasure. I think he found, as had Balzac,

Proust, Rolland, and others, that you can write more convincingly about imaginary music than about works that really exist: heard melodies are sweet, but those unheard make literature.

THE FICTIONAL composers, I have noticed, never write a note without setting off a clangorous series of moral overtones. "Every cultural gesture implies a moral message," explains Magister Ludi in Hermann Hesse's novel of that name. "The gesture of classical music means: a knowledge of the tragedy of the human condition, an affirmation of man's fate, courage, joy."

Gustav Anias Horn, the hero of Hans Henny Jahnn's *River without Banks* and the most fascinating composer in modern fiction, seeks in music the dream of a better creation, because it is indestructible and eternal. Horn hears music "in the mathematics of growth and decay, in the realm of numbers and rhythms, in the overpowering sound that reaches from the thunder of suns and mountains to the unbreakable silence." Horn's creator wrote about music from the inside looking out; he was a poet, musician, storyteller, architect, acoustics expert. Before becoming one of the great German Expressionist writers, he restored the Arp Schnitger organ in Hamburg's St. Jakobi Church and thus launched, singlehanded, the Baroque organ renaissance. More recently, he designed the organ for the Berlin Philharmonic's new hall. Now, some time after Jahnn's years of voluntary exile on a Danish island, his books are being rediscovered. Sometimes, like Hoffmann, he inserts music where language fails him. But he is poet enough to tell us why words must have a stop, and to define the borderline quite clearly. "Music has no analogies," says Anias Horn. "She rejects all comparisons, her colors are without names, there are no loins to still her passions and desires, no death precedes her mourning, and in her palace chambers human flesh and blood dissolve into melancholy."

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*Frederic Grunfeld has contributed numerous previous articles to HiFi/STEREO REVIEW, including portraits of conductor Hermann Scherchen and composers Manuel de Falla and Serge Prokofiev.*

*Paul Lang of Musical Quarterly, N. Y. Herald-Tribune.*



N. Y. HERALD TRIBUNE

*Winthrop Sargeant holds forth in the New Yorker magazine.*



EUGENE COOK

*Composer Virgil Thomson set a standard in press criticism.*



GIANNI BATES

*Alfred Frankenstein is critic on San Francisco's Chronicle.*



G. PAUL BISHOP

#### Model Question

**Q.** I was very much interested in your series on cartridge testing and was quite surprised to learn that RCA had cut a microgroove test record in 1939—or am I misinterpreting Mr. Hirsch's listing of his test record as RCA-12-5-39?

JACK BRANNIGAN  
Evergreen Park, Ill.

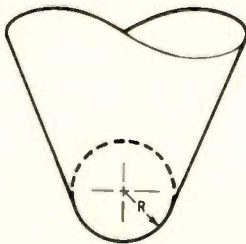
**A.** Yes, you are misinterpreting the 12-5-39. One has to be involved in high fidelity for only a short time to observe that there is no accounting for taste in model numbers. One manufacturer, for example, will start quite logically with an HF-14 model number for a 14-watt amplifier and an HF-20 for a 20-watt amplifier, and then suddenly assign HF-85 to a stereo preamp. I'm afraid it would take deep psychoanalysis to determine the reasons behind the choice of a model number for any particular unit. By the way, the HiFi/STEREO REVIEW test record is Model 211.

#### Radius of a Stylus

**Q.** When a manufacturer states that a cartridge stylus has a 0.5-mil or 0.7-mil radius, exactly what radius is he referring to?

CHARLES TREMAINE  
Akron, Ohio

**A.** If one were to view a playback stylus in profile and draw a circle as shown, the radius (R) of the



circle would be the reference used in stating the stylus size. Incidentally, a mil is equal to 0.001 inches.

#### Static Condition

**Q.** I have a new high-quality turntable, tone arm, and cartridge; and there are audible clicks heard

through the speakers at odd intervals during the playing of my records. I have tried changing the tracking pressure, used new records, and I've had the needle checked, but nothing seems to help. What could be the difficulty?

W. IAN HAY  
Ontario, Canada

**A.** I suspect from your description that the trouble is not owing to debris in the grooves of your records, but rather is caused by a buildup and discharge of static electricity. The best solution to your problem would be one of the radioactive ionizing devices made by such companies as Audiotex and Robins. If you are using an automatic record-cleaning device that does not employ a fluid, try moistening it slightly with water or alcohol before playing a disc.

#### Stereo Speaker Placement

**Q.** What is the ideal placement of a pair of stereo speakers in a room 15 by 22 feet? I would be most appreciative of any help you can give me.

EDWIN J. WEBSTER  
New York City

**A.** To a minor degree, anyone setting up stereo speakers in his living room comes head on with the same problems faced by designers of a concert hall. The speakers must be placed for maximum dispersion, elimination of dead spots, minimization of standing waves, best sound at the selected seating area, and so forth. Additional domestic factors, such as the type and placement of furniture, drapes and rugs, all make their contribution to the over-all sound.

In general, if your speakers face the long dimension of a relatively narrow room, you are going to get strong bass reinforcement and possible boominess. Your best bet is to place the speakers along the long wall and to sit opposite them. However, if the room is too narrow, standing-wave effects (bass boom in one area and no bass in the other) may be bothersome. Be prepared for a certain amount of trial and error.

For more detailed information, see the article by Edgar Villechur ("How

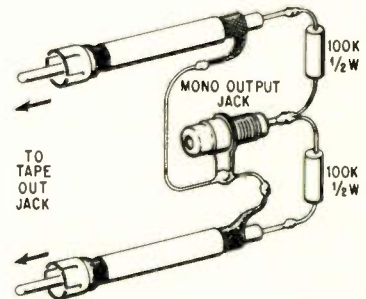
to Get the Most from Your Loudspeakers") in the October 1961 issue of HiFi/STEREO REVIEW. A reprint of the article is available from Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass.

#### Converting to Mono

**Q.** The only part of my hi-fi system that is not stereo is a tape recorder. This makes for a slight problem, in that I can't figure out an easy way to record a balanced mono signal on my tape recorder while listening to a stereo program. Is there an adapter available or must I trade in my recorder for a stereo model?

THEODORE HURD  
Columbus, Ohio

**A.** The assembly shown below will do the job for you. To insure hum-free results, the components should be assembled in a small metal cabinet with the shell of the mono output jack grounded to the cabinet. The



leads from the tape-output jacks on your amplifier can be of any convenient length. The two 100,000-ohm, half-watt resistors maintain channel separation, but they also will drop the signal voltage at the mono output jack somewhat below that available in the normal stereo hookup.

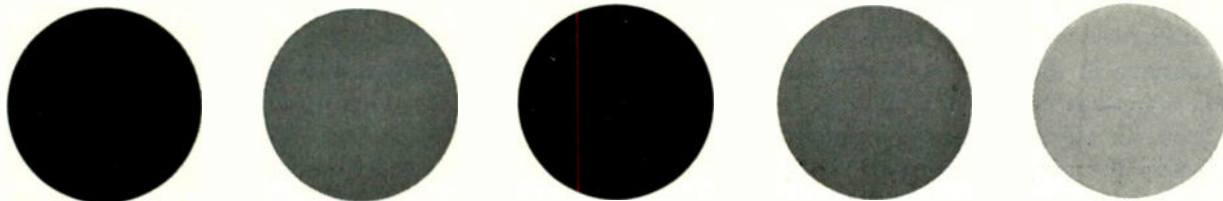
#### Tape-Recorder Maintenance

**Q.** Lately, when tape recording, I've noticed an increased noise level and a slight loss of high frequencies. Is my tape preamplifier going bad?

CHARLES SHAINÉ  
Oak Park, Ill.

**A.** Scrubbing the faces of your tape heads with Q-tips dipped in alcohol, and the use of a head demagnetizer will probably cure both problems. If your recorder is to operate with the fidelity it is capable of, this minor maintenance chore must be performed regularly. A tape-head demagnetizer is not a luxury item, it is a necessity.

# BEST OF THE MONTH



## CLASSICAL

### THE ORATORIO SAUL THRILLINGLY CHOURED

*A less-familiar Handel work receives a dedicated performance*

**H**ANDEL'S epic oratorio *Saul*, composed between July 3 and September 27, 1738, was first presented on January 16 of the following year at the King's Theater in London. It was not his first oratorio, but it marked the beginning of Handel's renunciation of the operatic stage. The focus of artistic and audience interest in



GEORGE FREDERICK HANDEL  
*A proper place for drama characterized*

the Italianate opera of the period was almost exclusively vocal: the proper place for dramatic characterization was considered to be the oratorio form, and to that form Handel—and the public—was irresistibly attracted. Immediately after *Saul* came *Israel in Egypt* and then, of course, *Messiah*.

The story of the biblical Saul inspired Handel to write a score of a grandeur that can be matched, but not surpassed, by his other creations. In addition to the splendidly atmospheric, warlike sinfonias, the familiar Dead March, and the moving arias, there are above all else the superb choruses: those with carillon in the first act, "Envy, eldest born of hell!", and the dirge "Mourn Israel." One can only be grateful to Vanguard for this dedicated performance in English, one far more complete than the truncated German edition available on the Urania label. Those cuts that are made, including the overture (which served Handel as an organ concerto), can generally be considered unimportant to the drama.

Suitably, the choruses are the high point of the album, and the clear-voiced Copenhagen male choir provides a thrilling sound. Of the principals, Jennifer Vyvyan and Helen Watts are most convincing, both vocally

*(continued overleaf)*



and histrionically, but Thomas Hemsley, as a not always dramatically credible Saul, and Herbert Handt, as a sensitive Jonathan, suffer from some vocal limitations. Minor parts are all well done, although the Danish singers' English pronunciation is a bit comical at times.

The orchestral playing is always more than satisfactory, as is Anton Heiller's audible organ continuo in the choruses. Stylistically, Wöldike is somewhat conservative in that he does not leave his soloists much opportunity for embellishing their vocal lines, particularly the filling out of cadences (compare the London *Alcina*), and his treatment of dotted rhythms is not strictly idiomatic. But, over-all, his handling of the score is at all times musically intelligible and invariably successful in bringing out both the lyrical and dramatic properties. Vanguard's well-balanced and full-bodied recording, featuring splendid stereo separation, includes texts. Altogether, a very valuable issue.

Igor Kipnis

© © **HANDEL:** *Saul*. Jennifer Vyvyan (soprano), Michal; Helen Watts (contralto), David; Herbert Handt (tenor), Jonathan; Thomas Hemsley (bass), Saul; Laurence Dutoit (soprano), Merab; Margareta Sjöstedt (mezzo-soprano), Witch of Endor; Peter Wimberger (bass), Doeg and Ghost of Samuel; Erling Thorborg (tenor), Abner, an Amalekite, and Abiathar; Anton Heiller (organ); Erna Heiller (harp-sichord); Copenhagen Boys Choir and Vienna Symphony Orchestra, Mogens Wöldike cond. VANGUARD BACH GUILD BGS 5054/5/6 three 12-inch records \$17.85, BG 642/3/4\* \$14.94.

## A NOBLE MEMORIAL TO LINCOLN

*Copland's 1942 musical portrait  
proves stylistically evergreen*

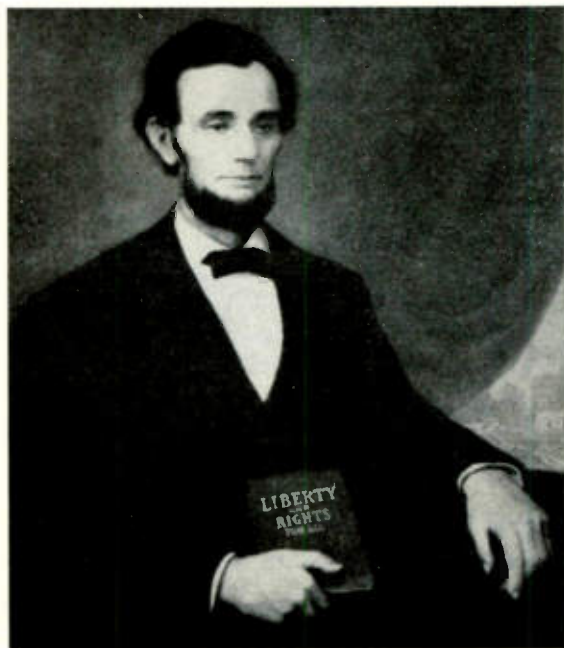
**M**AURICE ABRAVANEL and the Utah Symphony Orchestra have added to a growing list of stunning recordings of twentieth-century music a performance of Aaron Copland's *A Lincoln Portrait* that, for sheer nobility and breadth of conception, is not likely to be bettered in the foreseeable future. *A Lincoln Portrait, for Speaker and Orchestra* dates from 1942, the period when Copland's avowed intention to address a larger musical public was resulting in the production of such works as the ballets *Billy the Kid* and *Rodeo*, the high-school

opera *The Second Hurricane*, and the orchestral tour de force *El Salón México*—all works that are celebrated not only for their enormous popularity but also for their high level of technical skill, their personality, and their sophistication.

In a sense, *A Lincoln Portrait*, by its very nature, is the most "masses-directed" of them all. The work is the result of a commission from André Kostelanetz, and its evident intent as a repertoire piece for patriotic occasions is unmistakable. It is also true that similar intentions have, in the past, led many an excellent composer down the garden path of musical vulgarity—one has only to think of Shostakovich or of Tchaikovsky's *1812 Overture*. Most works of this sort add years to poor advantage.

Yet a remarkable fact about *A Lincoln Portrait*—perhaps the most remarkable single fact—is how well the work carries its age. Its textures sound as fresh and clean as they must have twenty years ago, its expressive aura is unmarred by even a hint of the meretricious, and its rhetoric is as direct and meaningful as the excerpts from Lincoln's writings that serve as its text.

Abravanel's choice of Charlton Heston as narrator is an excellent one. Heston has a sonorous actor's voice, but he uses it without the evident self-appreciation that can be disastrous in a role of this sort. Lincoln's words are uttered without affectation and with the narrator's apparent understanding that they require no elocutionary emphasis. As for the music, Abravanel neither



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ABRAHAM LINCOLN

*Eloquence without elocution, in music as in speech*



denies himself the pleasure of expressing its grandiose gesture, nor does he allow the piece to fall apart while he pursues it.

The remaining three works are all vintage products of Copland's "simple" style. The more experienced Copland listener may prefer a program balanced by one or two of the more complex, so-called severe works, but the novice will find this record a marvelous introduction to the work of America's most distinguished composer. And even the most sophisticated observer—ears wearied to a kind of deafness in this age of unyielding musical complexity—may be reminded that a truly gifted composer can express more with a few triads and the diatonic scale than can many of today's system-bound clods with their pervasive tone rows.

Vanguard's engineers have again reproduced the sound of the Utah Symphony in a glowingly brilliant and spacious recording that is particularly suitable for a work as majestic as *A Lincoln Portrait*.  
*William Flanagan*

© © COPLAND: *A Lincoln Portrait; Quiet City; Outdoor Overture; Our Town (Music from the Film)*. Charlton Heston (narrator); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2115 \$5.95, VRS 1088 \$4.98.

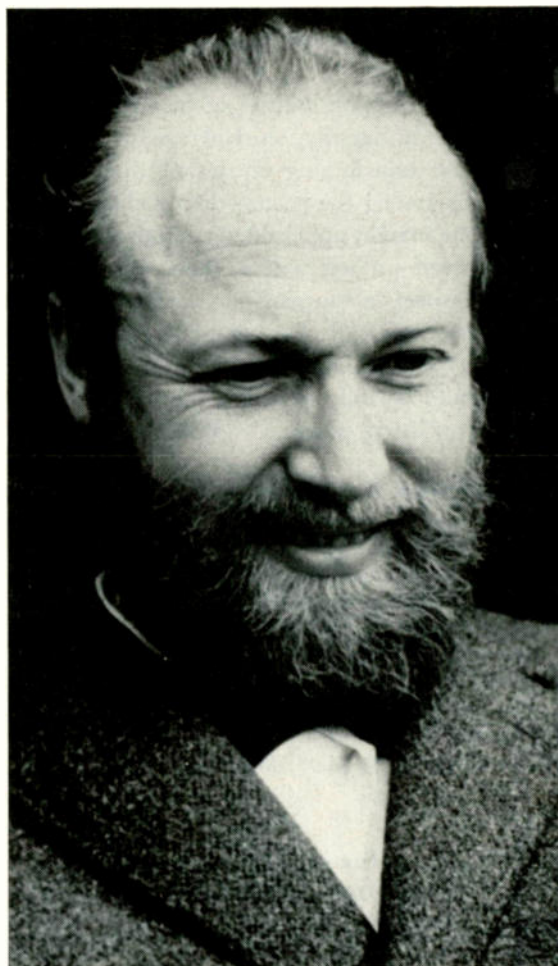
## \* ENTERTAINMENT \*

### ACH, DU LIEBER LIEDER

*A warm and winning program  
of German folk song*

IT IS A PITY that the German folk song is more often than not represented in recorded collections by such rough gems of the Rathskeller as *In München Steht ein Hofbrauhaus* and *Ach, du Lieber Augustin*, for they tend to create the impression that there is an unbridged chasm between such *Trinkmusik* and that other German specialty—the *Lied*.

Monitor's new "German Folk Songs" is doubly welcome, then, for the songs themselves are lovely—perceptively chosen, felicitously arranged, and sensitively sung—and the selection permits us better to understand that the art songs of Schubert, Schumann, and Brahms did not spring out of the air, but have their roots somewhere down in that dark and beery stream of folk song. Several of the selections in this al-



ARNE DØRUMSGAARD  
*Composer, arranger—and baritone*

bum, in fact, appear among Brahms' *Deutsche Volkslieder*. And if you hear prophecies and prefigurations of *Dichterliebe* or *Schöne Müllerin*—and even stronger suggestions of Brahms' own art songs—they are real ones.

It is characteristic of the excellent music-making here that even the hackneyed *O Tannenbaum!* wins for itself a sympathetic rehearing. Norwegian composer Arne Dørumsgaard, who arranged these songs and who sings them with affectionate respect in a lyrical baritone, is also represented in the catalog by an Angel album (35573) of his own songs sung by Flagstad. Born in 1921 and composer of over 100 songs and ballads, he is known outside Scandinavia principally for his folk-song settings (of which this album is a seductive example) and for his extensive anthology of song, *Canzone Scordate*. Of the other soloists, tenor Duncan Robertson is a delight (although, unfortunately, he sings only two songs), and Irene Joachim is winning despite a slightly operatic edginess. The sound is rich and

warm—though a bit wiry on the top end—and stereo is a complete success for both orchestra and voices.

One of the responsibilities of record criticism (sometimes, unhappily, shirked) is to see that modest and unassuming entries of this kind—real jewels among the paste—do not slip on and then off the market unheralded and unsung. Consider yourself put on notice, then: this release is in all respects a superior one, and is not to be missed. Monitor calls the complete lyrics (German only) on the jacket back “sing-along text,” but it would be folly to get in the way of these singers. Just listen, please. *William Anderson*

© © **GERMAN FOLK SONGS.** Arne Dørumsgaard (baritone and arranger), Irene Joachim (soprano), Duncan Robertson (tenor); orchestra, Robert Cornman cond. *Der Jäger aus Kurpfalz; So Viel Stern' am Himmel Stehen; Ich Weiss Mir'n Maidlein; Suse, Lewe Suse; Mein Mädcl Hat einen Rosenmund; Wenn Ich ein Vöglein Wär'; Im Wald und auf der Heide; Bald Gras' Ich am Neckar; Muss I Denn; Es Fiel ein Reif in der Frühlingsnacht; Du, Du Liegst Mir im Herzen; Da unten im Thale;* and eight others. MONITOR MFS 398 \$4.98, MF 398\* \$4.98.

CARLOS MONTOYA  
*Fragile lyricism, explosive drama*



RCA VICTOR RECORDS

## MONTOYA'S BEST FLAMENCO

*A sizzling program  
in an undiluted idiom*

**B**ECAUSE IT contains *only* flamenco, “Flamenco Antiguo” is the best of Carlos Montoya’s six albums for RCA Victor. The inclusion of flamenco-styled versions of music outside the tradition was often diverting in the previous sets, but material thus adulterated usually wore thin rather quickly. In this album, however, left alone within an undiluted musical idiom that is as natural to him as speech, Montoya is consistently fascinating.

The selections in this beautifully recorded group range from the fragile and lyric to the explosive and dramatic. In addition to being able to improvise surprising melodic variations within traditional forms, Montoya can also construct—with brilliant clarity and control—the intricate rhythms this music requires. The long and undulating vocal line of flamenco singers and the intense and ingenious rhythms of flamenco dancers are thus both worked into Montoya’s complex conceptions.

This is an art that is nowhere written down, and an intriguing and touching index of how at least one of its practitioners is transmitting this heritage to a younger generation is the *Buleria Por Soléa*: Montoya’s son Carlitos is heard countering his father’s fierce playing with a freshet of challenging finger and tongue snaps.

Many of the songs in this album are celebrations of smoldering passion, but there are also others that, although they may sizzle, do so with an exuberance of a less sensual kind.

The quality of the recorded sound is superb. Engineer Ed Begley has permitted Montoya’s guitar sound to come through undistorted, and without any electronic help, to develop the natural presence of the instrument. Montoya has recorded many durable programs on other labels, but this addition to the already sizable catalog of his recordings fully confirms his unique and unchallenged stature in the demanding art of flamenco.

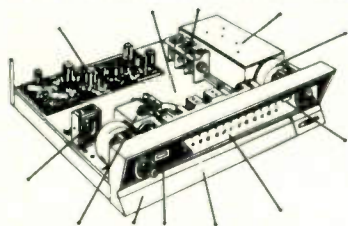
*Nat Hentoff*

© © **CARLOS MONTOYA:** *Flamenco Antiguo.* Carlos Montoya (guitar). *Levante; Seguiriya; Tango Antiguo; Fiesta;* and four others. RCA VICTOR LSP 2653 \$4.98, LPM 2653\* \$3.98.

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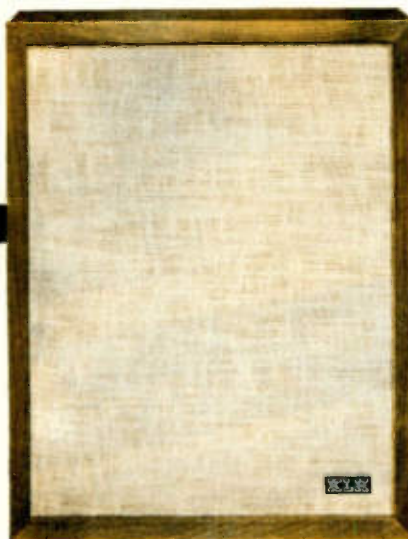
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The Model Fourteen employs two extremely compliant *full-range* speakers. The diameter of their cones is only 3". Their maximum excursion is  $\frac{3}{8}$ ". This excursion is controlled by the highest ratio of magnet power to cone lightness ever engineered into a loudspeaker.

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multi-speaker system, of a revolutionary technique which we call *frequency contouring*. This technique was pioneered by KLH in the now famous Model Eight FM Receiving System and Model Eleven Portable Stereophonic Phonograph — each generally conceded to be the finest example of its class yet produced. Incorporated in the Model Fourteen is a passive electronic network which reshapes the power output of any conventional amplifier to match exactly the low frequency power requirements of the speakers, so that their response curve remains flat far below its normal roll-off point.

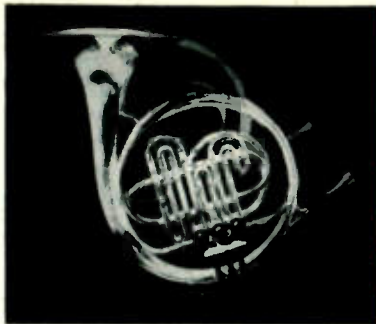
This technique can only be applied successfully with speakers whose low frequency response is held precisely to a profile of certain specific characteristics. Only because the speakers used in the Model Fourteen — including their impregnated paper cones — are designed and manufactured in our own plant can they be held to the rigid uniformity required for the use of frequency contouring. No commercially supplied cones have the necessary uniformity. No other manufacturer of small full-range speakers produces its own cones.

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# classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

## Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- \* = mono or stereo version not received for review

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Concerto in D Minor, for Violin, Oboe, Strings, and Continuo* (S. 1060). Yehudi Menuhin (violin); Leon Goossens (oboe). HANDEL: *Oboe Concertos: No. 1, in B-flat Major; No. 2, in B-flat Major; No. 3, in G Minor*. Leon Goossens (oboe). VIVALDI: *Concerto No. 10, in B Minor, for Four Violins, Cello, Strings, and Continuo, Op. 3*. Yehudi Menuhin, Robert Masters, Eli Goren, and Sydney Humphreys (violins); Derek Simson (cello); Kinlock Anderson (harpsichord continuo); Bath Festival Chamber Orchestra. Yehudi Menuhin cond. ANGEL S 36103 \$5.98, 36103\* \$4.98.

Interest: Baroque concerto feast  
 Performance: Enthusiastic  
 Recording: Warm but constricted  
 Stereo Quality: Good

In this, his latest disc as conductor of the Bath Festival Chamber Orchestra, Yehudi Menuhin turns to varied concertos by three of the Baroque period's greatest names. The Bach is played in a modern reconstruction for violin and oboe, derived from the existing two-harpsichord concerto in C Minor that, scholars feel, Bach arranged for a now lost earlier work for violin and oboe (or perhaps two violins). The performance is vital and enthusiastic, though the oboe seems to be swamped in the loudest passages. The Vivaldi is that same fine work that Bach arranged as a concerto for four harpsichords and orchestra. In this, its original setting, it is played with wonderful spirit—I cannot imagine a better performance. If the Handel oboe concertos on the second side are less good stylistically, it is because Leon Goossens, superlative oboist that he is, belongs to an older generation of performers who do not understand why Handel's beautiful, pristine melody should be embellished. Commendably, Goossens fills in some of the movements' final cadences, and one

cannot easily dismiss that gorgeous tone, as ravishing now as when he made his famous 78's of two of these concertos. Nevertheless, the late Hermann Tötcher's à la mode treatment on Archive ARC 3059 of the first and third concertos continues to be the most eloquent argument for following the performance practices of Handel's time. Menuhin's conducting here, as elsewhere, is stylistically exemplary in such details as double-dotting the beginnings of the second and third oboe concertos. The recording has marvelous orchestral presence and a warm tone, as well as that rarity, an audible—and imaginatively realized—harpsichord continuo. A constricted-sounding pressing, however, gives an over-all effect of harshness. I. K.

nary, New York City). RCA VICTOR LSC 2649 \$5.98, LM 2649\* \$4.98.

Interest: Organ staples  
 Performance: Sober and scholarly  
 Recording: Brilliant but distorted  
 Stereo Quality: Realistic

In this second volume of familiar Bach organ works for RCA Victor, Mr. Weinrich's well-known interpretations do not differ appreciably from those in his previous recordings, still available on Westminster (the majority on WST 14043/XWN 18260). The performances thus are technically solid, musically straightforward and sober, and seldom colorful or flashy only for the sake of display. The Holtkamp organ is well recorded. I. K.



AXEL POIGNANT

LEON GOOSSENS, ROBERT MASTERS, YEHUDI MENUHIN  
*Gorgeous tone and wonderful spirit in concertos by the great Baroque masters*

Ⓢ Ⓜ BACH: *Organ Music (Volume Two)*. *Passacaglia in C Minor* (S. 582); *Toccata and Fugue in F Major* (S. 540); *Toccata, Adagio, and Fugue in C Major* (S. 564); *Prelude and Fugue in G Major* (S. 541). Carl Weinrich (Holtkamp organ of the General Theological Semi-

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Egmont—Incidental Music for Goethe's Drama*. Nectania Davrath (soprano); Walther Reyer (speaker); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD

VSD 2139 \$5.95, VRS 1101 \$4.98.

Interest: Seldom-heard score  
Performance: First-rate  
Recording: Luminous  
Stereo Quality: Natural

Beethoven's incidental music for Goethe's *Egmont*, composed on commission from Vienna's Burgtheater in 1810, is imbued with the fire that inspired his opera, *Fidelio*. Unlike Florestan, Count Egmont, the sixteenth-century Flemish hero, perished in his struggle for freedom from tyranny, but in the exultant final pages of his score Beethoven suggests the survival and triumph of the ideal.

Aside from the familiar overture, the score consists of four orchestral entr'actes, two interpolated songs for soprano, and the closing melodrama for speaker and orchestra. Though undeniably weakened when removed from its stage context, it is a stirring score, and Vanguard is to be commended for restoring it to the catalog. (The first recording of this music, on Westminster WL 5281, was deleted several years ago.) The performance is very good. Abravanel's reading of the overture is somewhat restrained in dramatic projection, but well-controlled at all times, and his musicians give renewed evidence of their excellence both in ensemble and solo contributions. The singing of Netania Davrath and the narration of Walther Reyer of the Burgtheater are authoritative and effective. Both stereo and mono offer smooth and thoroughly enjoyable sound: there is no striving for effects, and the over-all balances could not be better. G. J.

© ⑧ BEETHOVEN: *Piano Sonatas: No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 26, in E-flat, Op. 81a ("Lebewohl"); Andante favori.* SCHUMANN: *The Prophet Bird, Op. 82, No. 7.* Benno Moiseiwitsch (piano). DECCA DL 710067 \$5.98, DL 10067\* \$4.98.

Interest: Moiseiwitsch valedictory  
Performance: Intermittently inspired  
Recording: Slightly cavernous  
Stereo Quality: Good

Benno Moiseiwitsch, whose death at the age of seventy-three in April meant the passing of another great master of romantic pianism, made his last recordings two years ago in New York during an interval in one of his very rare American tours. As the already issued discs of Schumann's *Carnaval* (DL 710042/10042), *Kreisleriana*, and *Kinderscenen* (DL 710048/10048) so eloquently demonstrate, he remained to the end, even through a certain loss of technical brilliance, a peerless exponent of the lyrical-romantic style so often missing in Schumann performances nowadays.

It is in the two short pieces on the present disc—the lovely Beethoven andante intended originally for the "*Waldstein*" Sonata and the harmonically prophetic Schumann piece—that Moiseiwitsch gives his poetic best, a beautifully singing tone and ravishingly shaped phrases. Regrettably, the sonata performances show signs of the pianist's fatigue—the middle movement of the "*Moonlight*" is surprisingly heavy-handed, its last movement lacks genuine ferocity, and the final pages of the "*Lebewohl*" have little of the sparkle heard in Rubinstein's recent RCA Victor performance (LSC/LM 2654). As in Decca's other Moiseiwitsch recordings, the microphoning of the piano seems somewhat distant.

Readers should acquire Moiseiwitsch's Schumann readings on Decca if they have not already done so, and should hope also that Britain's EMI record company will reissue some of the fine Moiseiwitsch Chopin and Schumann performances in its vaults—particularly the great Schumann C Major *Fantasia*, which has yet to find another fully satisfactory reading on LP. D. H.

BRITTEN: *Six Hölderlin Fragments* (see HAYDN: *Six Canzonettes*).

FLANAGAN: *The Lady of Tearful Regret* (see IVES).

#### RECORDING OF SPECIAL MERIT

© ⑧ HANDEL: *Atalanta: Say to Irene; Samson: Total Eclipse; Alexander's Feast: War is Toil and Trouble; Semele: Where'er You Walk; Acis and Galatea: Love Sounds an Alarm; Where Shall I Seek; Radamisto: Sommi Dei; Alceste: Enjoy the Sweet Elysian Grove; Jephtha: Waft Her, Angels; Judas Maccabaeus: Sound an Alarm.* Jan Peerce (tenor); Vienna State Opera Orchestra, Hans Schwiager cond. WESTMINSTER WST 17028 \$5.98, XWN 19028 \$4.98.

Interest: Unusual program  
Performance: Vigorous  
Recording: Good  
Stereo Quality: Appropriate

Few singers, and even fewer tenors, equal Jan Peerce in his uncommon range of interests. He is not one to make a show of versatility for its own sake, but nevertheless he can be depended upon to carry off any challenge he undertakes—whether Bach cantatas, the operas of Verdi or Puccini, the vocal music of Mozart or Beethoven, the cantorial literature, the music of Broadway—with complete identification and high artistry. Of course, this well-planned program would have been even more welcome a decade or so ago, when the tenor's vocal powers were equal to his musical perceptions. Nonetheless,

Peerce is still a stirring interpreter of Handel's music. The familiar "Sound an Alarm" is a fairly typical indication of his approach: lusty, vigorous singing, more concerned with imparting a heroic ring and dramatic meaning to the music than with purity of line. The results are exciting and undeniably impressive, though I must register disapproval of such excesses as the explosive and inelegant phrasing of the line "call the brave" in this same aria.

There is enough evidence of high vocal art in both the sustained ariosos and in the florid passages to affirm the still formidable strength of the tenor's technique. He can also trace a legato line with



JAN PEECE

High vocal art with a heroic ring

something close to his old mastery. Only his tone, with its constricted quality and occasional spreading, betrays the toll taken by the passing years and a long career.

The orchestral support matches the breadth and vigor of the singing. The disc is recommended not only as a first-rate artistic effort, but also for its well-chosen and hard-to-duplicate program material. Once again, however, Westminster's poor surface quality is a cause for regret. G. J.

HANDEL: *Oboe Concertos, Nos. 1-3* (see BACH: *Organ Music*).

#### RECORDING OF SPECIAL MERIT

© ⑧ HAYDN: *Six Canzonettes.* BRIT-TEN: *Six Hölderlin Fragments.* Peter Pears (tenor); Benjamin Britten (piano). LONDON OS 25321 \$5.98, 6587\* \$4.98.

Interest: Nonrepertoire lieder  
Performance: Intensely musical  
Recording: Fine  
Stereo Quality: Good

Haydn, during his two extended stays in London, produced a song cycle during each. He set the texts, by a certain Mrs. John Hunter, more than a shade awkwardly in their original English, but the music, as represented in these performances by Benjamin Britten and Peter Pears, is unexceptionally lovely.

Britten's *Hölderlin Fragments* are German texts by the poet Johann Christian Hölderlin (1770-1843). The music is mostly simple and, in at least half of the six, quite extraordinarily beautiful as a manifestation of Britten's purest lyric vocal style. London's unidentified annotator has supplied us, deferentially and apologetically, some brightly apt descriptions of the music but, alas, has omitted the texts, in either German or English, that would have served us even better.

Britten and Pears perform with penetrating musicality. Even if the tenor's tremolo is occasionally a little excessive, we can happily pardon this shortcoming in an otherwise genuinely distinguished recording, one that should not be missed by the adventurous collector. *W. F.*

#### RECORDING OF SPECIAL MERIT

© © HAYDN: *Symphony No. 88, in G Major; Symphony No. 98, in B-flat Major*. Berlin Philharmonic Orchestra, Eugen Jochum cond. DGG SLPM 188823 \$6.98, LPM 18823\* \$5.98.

Interest: Haydn's wittiest  
Performance: Spirited  
Recording: Very good  
Stereo Quality: Satisfying

Both these splendid symphonies from Haydn's mature years have finales that are among the composer's wittiest. The very popular No. 88 receives a good-humored performance with a particularly scintillating last movement, and its sturdy disc-mate here is equally impressive for the precision and vigor of the orchestral playing. It is good to see that conductors are paying attention to the recent publication of the symphonies critically revised by H. C. Robbins Landon. The neglected No. 98, singular through its inclusion, near the end of the finale, of a brief harpsichord flourish, has now been recorded three times in the original scoring: by Klemperer on Angel S35872/35872, Goberman on LRM HS-1, and Jochum. I wish that conductors would include a harpsichord continuo in all the symphonies, as surely was the practice in Haydn's day, and not confine it to No. 98 because it happens to have a written-out solo there. Eugen Jochum, unlike the other two conductors named above, uses a discreet harpsichord continuo throughout the entire No. 98, and this, together with the highly satisfying interpretation, makes his the preferred performance for me. *I. K.*

AUGUST 1963

© IVES: *Washington's Birthday; Halloween; The Pond; Central Park in the Dark*. Imperial Philharmonic of Tokyo; members of the Oslo Philharmonic Orchestra, William Strickland cond. FLANAGAN: *The Lady of Tearful Regret*. Eva Torklep Larson (soprano), Yngvar Krogh (baritone); members of the Oslo Philharmonic Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 163 \$5.95.

Interest: Approachable Ives  
Performance: Earnest and dedicated  
Recording: CRI's best

For the man who would propagate the impressive eccentricities of Charles Ives among a wider public, the knottiest part of the problem is merely to *introduce* this astonishing composer without daunting the uninitiated. Because Ives composed in a vacuum of neglect, his musical output is extraordinarily unruly and uneven. The symphonies are inspired grab-bags: full of genius, full of innovation, and often just as full of puzzling nonsense. The composer's vast catalog of songs is likewise as much chaff as wheat. Ives' masterpiece, the "Concord" Sonata, presents listening problems that make it an extremely dangerous point of departure for the curious but inexperienced listener.

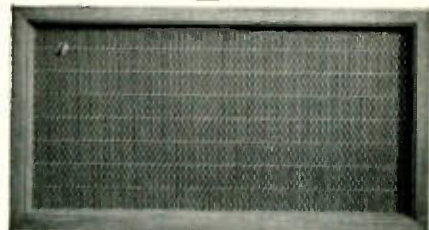
The particular value of this important CRI release lies precisely in its viability as such a point of departure. I am not suggesting that this 12-inch side is a sort of Ives-made-easy sampler—the music is all of the highest quality. But the conciseness of the forms and the specifically programmatic nature of certain of these works offer an insight into the quintessential Ives—the unique admixture of daring innovator, musical prophet, and New England mystic—that is not to be found elsewhere on Ives discs.

*The Lady of Tearful Regret* is a long, cantata-like work for coloratura soprano, baritone, strings, and woodwinds. It owes its existence to its composer's preoccupation with vocal writing and, in particular, with coming to grips with the coloratura soprano voice in relatively modern terms. Set to a youthful unpublished text by the playwright Edward Albee, the work is overt in its romanticism, and its stress is quite singlemindedly lyrical. The composer has not solved completely the rather considerable problems posed by the text, but the piece, in one man's opinion, has its moments.

The performances are excellent, and CRI's recording is certainly among the best that it has so far achieved in the orchestral domain. *W. F.*

© © MONTEVERDI: *Magnificat*. SCHÜTZ: *Deutsches Magnificat; Saul, Saul, warum verfolgst du mich; Second Psalm*. Kantorei Barmen-Gemarke, Helmut Kahlhöfer cond. BÄRENREITER-MU-

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*Saturday Review*



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CIRCLE NO. 7 ON READER SERVICE CARD

SICAPHON 30SL 1307 \$5.98, 30L 1307 \$5.98.

Interest: Pre-Bach giants  
Performance: Excellent  
Recording: Satisfactory  
Stereo Quality: Excellent

Monteverdi and Schütz, the great pioneers of choral polyphony, are represented here with major compositions. In Monteverdi's *Magnificat* for six voices, the dramatic qualities are understated, but the performance is absorbing in its discipline and textured clarity. The churchly atmosphere established here carried over to the German Schütz's *Deutsches Magnificat* (1671), a masterpiece of his eighty-sixth year. In the short, striking "*Saul, Saul*," two violins are interwoven with eight voices in a scene of great evocative power.

There is a ring of authenticity about these performances, and the vocal ensemble work is exemplary. While the monophonic sound is perfectly respectable, stereo offers more vivid sonics and reveals more richness of detail. G. J.

© ® PERGOLESI: *Concerto, in D Major, for Flute, Strings, and Continuo*. PERGOLESI (attr.): *Concertino No. 1, in G Major; Concertino No. 5, in E-flat Major; Concertino No. 6, in B-flat Major*. André Jaunet (flute); Zurich Chamber Orchestra, Edmond de Stoutz cond. VANGUARD BACH GUILD BGS 5058 \$5.95, BG 646 \$4.98.

Interest: Pergolesi anthology, volume two  
Performance: Polished ensemble  
Recording: Very good  
Stereo Quality: Fine

With this second volume—the first, on BGS 5050/BG 638, was issued a few months ago—Vanguard completes its recording of the two Pergolesi flute concertos and the six concertinos that are attributed to this composer. As the excellent liner notes on this album point out, no one can say for sure just who wrote the concertinos: they have been credited at various times to Handel, a music publisher named Carlo Ricciotti, and German violinist and composer Johann Adam Birkenstock (1687-1733), but these splendid expressive works might for convenience just as well be called Pergolesi's, at least until further research brings contrary information to light. It is noteworthy, however, that a much richer musical vocabulary exists in the string concertinos than in the pleasant flute concertos. The performances by the polished Zurich Chamber Orchestra again give too much attention to tone, lightning speed, and precision, and there is some rather inappropriately lush phrasing. Good use is made of the harpsichord continuo, and the flutist, although

a bit too close to the microphone in his concerto, handles his part perceptively. Aside from slight end-of-side constriction, the recorded sound is very good.

J. K.

© ® POULENC: *Concert Champêtre, for Harpsichord and Orchestra*. Aimée van de Wiele (harpsichord). *Concerto in D Minor, for Two Pianos and Orchestra*. Francis Poulenc and Jacques Février (pianists). Orchestre de la Société des Concerts du Conservatoire, Georges Prêtre cond. ANGEL S 35993 \$5.98, 35993\* \$4.98.

Interest: Poulenc double-header  
Performance: Just  
Recording: Good  
Stereo Quality: Satisfactory

The recent death of Francis Poulenc has brought about a post-mortem critical canonization of this French composer. It



ALBERT FULLER

*Stylish, accomplished, imaginative*

has been suggested already that he was unappreciated during his lifetime (he wasn't—along with Milhaud and Honegger, he had been at the top of the pile in French contemporary music for twenty-five years). Too, it has been suggested that the absence of the acclaim he deserved was somehow the result of an innate humbleness and modesty—which seem to have gone totally unnoticed by many of his surviving friends.

Actually, if Poulenc was ignored at all in the last decade of his career, it was only by those critics, musicians, and listeners who equate what is appropriately and truly "contemporary" with what is merely fashionable. And it is quite true that, for all its excessively touted elegance, sophistication, and chic, Poulenc's music has not been fashionable since the end of World War II. But it has also

been thoroughly evident to any sensible man with the ears to listen that Poulenc, for all his conservatism and his loathing of what he considered avant-garde cant, wrote what bids fair to be regarded as the greatest vocal literature of the middle decades of the twentieth century.

And one must listen even to Poulenc's instrumental works with a somewhat altered viewpoint. Surely the *Concerto for Two Pianos* is almost primitively simple in formal construction and all but barren of the contrapuntal elaboration and rhythmic complexity that are considered essential to significant modern music. But the work must be approached for the freshness of its lyrical invention, for the utter naturalness of its melodic flow—we must listen to the music for what it is rather than for what it is not.

In spite of the fact that it must logically be assumed that Poulenc himself supervised this new Angel performance of the *Two-Piano Concerto*, the result is no match for Columbia's recent release of the work with Gold and Fildale, Leonard Bernstein conducting. This version is played with a clarity and polish that make Poulenc's own efforts seem muddy by comparison. But, having said this, one must concede that the notion of a composer's performing his own work has its built-in fascination, and, should you prefer a suave performance of Poulenc's effete, rather artificial *Concert Champêtre* to Shostakovich's First Piano Concerto, this new disc is highly recommended. The sound is generally very good. W. F.

© ® RAMEAU: *Pièces de Claveçin, Volume Two: Pieces in G: Les Tricotets; L'Indifférente; Menuets 1 and 2; La Poule; Les Triolets; Les Sauvages; L'Enharmonique; L'Egyptienne. Cinq Pièces de Claveçin en Concert: La Livri; L'Agaçante; La Timide, Rondeaux 1 and 2; L'Indiscrète. Two Pieces in D: Le Lardon; La Boiteuse. La Dauphine*. Albert Fuller (harpsichord). CAMBRIDGE CRS 1602 \$5.98, CRS 602 \$4.98.

Interest: Keyboard Rameau, second part  
Performance: Accomplished but staid  
Recording: Extremely natural  
Stereo Quality: Realistic

As I pointed out in the March issue about the first volume (CRS 1601/601) of Cambridge's set of the complete keyboard works of Rameau, the performances by Albert Fuller are stylistically better than any other available recordings save for Landowska's, but the supreme sophistication, the Gallic wit, and the stylized artfulness of the claveçin writing are only partially expressed. This same balance of credits and debits is equally characteristic of the second volume.

To be sure, Mr. Fuller shows imagination in his choice of registration, his use



of *notes inégales* (the French convention of changing notes of equal value to unequal), and his few additions to the texts, such as the flashy conclusion to *Les Sauvages*. The excellent scholarship he displays in the liner notes—containing, for example, comparisons of Rameau's adaptations of some of these pieces for use in his operas to their original forms—is all to the good.

The musical results, however, are rather conservative. In applying the rules of *notes inégales*, Fuller is often inconsistent, and he continually overlooks the possibilities of that favorite French device, the Lombard rhythm—a short note followed by a long one—even where Rameau's notation indicates such a treatment. His ornamentation is first-rate, on the other hand.

These are details of performance practice whose interest is perhaps more vital to the specialist than to the average listener. What is more important is the music itself, and whether or not Mr. Fuller imparts meaning to it. The general impression, regrettably, is one of earth-bound gracelessness—the second Minuet from the *Pieces in G* is an example. Nor do the character pieces emerge with altogether delightful personalities: *La Poule*, for instance, is a stiff and humorless hen (does anyone remember Landowska's 78-rpm performance?). *Les Sauvages* in part lacks nobility, and *L'Enharmonique* is weighted down by prosaic sensibilities. In brief, there is little charm. The playing is extremely accomplished technically, though there are several moments of unevenness in difficult passagework. Yet such sections as the concluding arpeggio measures of *La Dauphine* are impressively virtuosic. The recording in both mono and stereo is ideal (a slight treble boost is recommended), and the latter provides an unusually realistic impression of the harpsichord's sonorities.

I. K.

**SCHUMANN:** *The Prophet Bird* (see **BEETHOVEN:** *Piano Sonatas*).

**SCHUTZ:** *Deutsches Magnificat* (see **MONTEVERDI:** *Magnificat*).

⑤ ⑥ **VERDI:** *Otello* (excerpts). Mario del Monaco (tenor); Renata Tebaldi (soprano); Aldo Protti (baritone); Vienna State Opera Chorus and Vienna Philharmonic, Herbert von Karajan cond. LONDON OS 25701 \$5.98, 5701\* \$4.98.

⑤ ⑥ **VERDI:** *Un Ballo in Maschera* (excerpts). Birgit Nilsson (soprano); Carlo Bergonzi (tenor); Cornell MacNeil (baritone); Giulietta Simionato (mezzo-soprano); Sylvia Stahlman (soprano); Chorus and Orchestra of the Accademia di Santa Cecilia Rome, Georg Solti cond. LONDON OS 25714 \$5.98, 5714\* \$4.98.

⑤ ⑥ **VERDI:** *Rigoletto* (excerpts). Cornell MacNeil (baritone); Joan Sutherland (soprano); Renato Cioni (tenor); Stefania Malagù (mezzo-soprano); Cesare Siepi (bass); Chorus and Orchestra of the Accademia di Santa Cecilia Rome, Nino Sanzogno cond. LONDON OS 25710 \$5.98, 5710\* \$4.98.

⑤ ⑥ **VERDI:** *Don Carlo* (excerpts). Flaviano Labò (tenor); Antonietta Stella (soprano); Fiorenza Cossotto (mezzo-soprano); Ettore Bastianini (baritone); Boris Christoff (bass); Chorus and Orchestra of La Scala, Milan, Gabriele Santini cond. DEUTSCHE GRAMMOPHON SLPEM 136274 \$6.98, LPEM 19274\* \$5.98.

Interest: Opera highlights

Performance: Good to outstanding

Recording: All good

Stereo Quality: Good to outstanding

Even allowing the premise that some operas would benefit by cutting, one-disc highlights, as a rule, are of more interest to the singer-oriented than to the music-oriented listener. What are called highlights cannot substitute for the total musical experience an opera is supposed to be. On the other hand, highlights can serve admirably to supplement complete recordings in the music-lover's library, and to enrich his experience by revealing different artistic approaches to the same musical challenge. Through this release of excerpts from four major Verdi operas, all of which are taken from sets of outstanding merit, London and Deutsche Grammophon provide a unique opportunity to do just that.

But what can highlights do for *Otello*, a work constructed with such unflinching mastery of design and proportion that not a single page can be omitted in performance without a serious loss? If you want highlights, however, the London disc is excellent, and owners of the RCA Victor-Toscanini set will find it particularly welcome. Herbert von Karajan conducts excitingly, Del Monaco and Tebaldi give what are by now accepted as classic portrayals, and even Aldo Protti's Iago, though not outstanding, is a respectable achievement. My often-lodged reservation about London's disadvantageous placement of the singers still stands, but, in the final analysis, the performance is a triumph.

Apparently the excerpts from *Un Ballo in Maschera* have been technically reprocessed, for here the balance between singers and orchestra is superior to that in the complete set. In the present form the disc offers very strong attractions: the vigor and power of Solti's leadership, Bergonzi's elegantly sung Riccardo, Nilsson's sumptuous if somewhat aloof Amelia, and MacNeil's solid but not very imaginative Renato. Unfortunately,

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it is marred by a serious technical flaw: in the conclusion of Renato's "Eri tu," the first repeat of the word *amor* was apparently edited out by an inattentive engineer.

The vitality and precision of these Solti and Karajan performances are missing from Sanzogno's *Rigoletto*, a well-chosen, well-sung, but rather unexciting sequence. It is spearheaded by Joan Sutherland's Gilda—a strange blend of astonishingly agile and accurate singing with languid dramatic and arbitrary musical conceptions. For those already in possession of a good mono set, such as RCA Victor LM 6021 or Angel 3537, and for Sutherland fans, the disc will be just dandy, but others may safely pass it by.

The London discs have one very good feature in common: the excerpts have been logically chosen, with an emphasis on complete scenes rather than on isolated arias. DGG has not been so considerate with its *Don Carlo*: the "Canzone del velo," Rodrigo's death scene, and the final duet have been abridged for this highlighted presentation. The performance is large-scale and skillful, and beautifully recorded. For those who cannot buy the complete four-disc set, it is very strongly recommended. DGG provides the listener with text and translations, while London supplies only synopses. G. J.

**VIVALDI: Concerto No. 10, Op. 3 (see BACH: Organ Music).**

© © **VIVALDI: L'Estro Armonico, Op. 3 (complete).** Monique Frasca-Colombier, Marthe Tercieux, Yvon Caracilly, and Françoise Onfroy (violins); Michel Renard (cello); Huguette Grémy (harpsichord); Paris Chamber Orchestra, Paul Kuentz cond. DECCA DL 710070/1/2 three 12-inch discs \$17.94, DL 10070/1/2\* \$14.94.

Interest: Bach's favorite Vivaldi  
Performance: Spirited and precise  
Recording: Mostly very clean  
Stereo Quality: Presence and depth

Vivaldi's first published set of orchestral works (1712), *L'Estro Armonico (Harmonious Inspiration)*, consists of concertos for single and multiple violins, with and without solo cello parts, all accompanied by string orchestra and continuo. These twelve concertos were mainly responsible for spreading Vivaldi's fame throughout Europe, and it is some indication of the worth of these pieces that J. S. Bach transcribed no less than half of them for his own use—either for solo organ, solo harpsichord, or, in the case of the tenth, four harpsichords and strings. This recording, which contains four concertos per disc in numerical order, is impressive for the spirit and

precision of the Paris Chamber Orchestra, an ensemble that sounds far more interested in serving Vivaldi than in slick, meticulous playing for its own sake. The soloists are all facile performers whose straightforward treatment is most enjoyable in the exciting fast movements. The slow sections are somewhat less satisfactory, for the playing seems not expansive enough and at times decidedly cool. Stylistically, the performances are very satisfactory, with an appropriate general approach and dynamics, although no effort is made to embellish the printed score. There is also a prominent and imaginatively realized harpsichord continuo that adds much to the pleasure of the interpretations. In comparison with Vanguard's set of the Op. 3 (BG 5016/7/8, 572/3/4), these new readings lack warmth, but are nonetheless a good investment for their skillful, well-controlled vigor. The sound, with the sole exception of a slightly strident first side on the first record, is very clean, and the stereo pressings give a natural feeling of presence without exaggerated spread of the soloists. I. K.

#### RECORDING OF SPECIAL MERIT

© © **WAGNER: Lohengrin: Prelude to Act III; Siegfried: Forest Murmurs; Die Meistersinger: Prelude to Act III, Dance of the Apprentices, Entrance of the Mastersingers; Tannhäuser: Overture and Venusberg Music.** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6442 \$5.98, ML 5842 \$4.98.

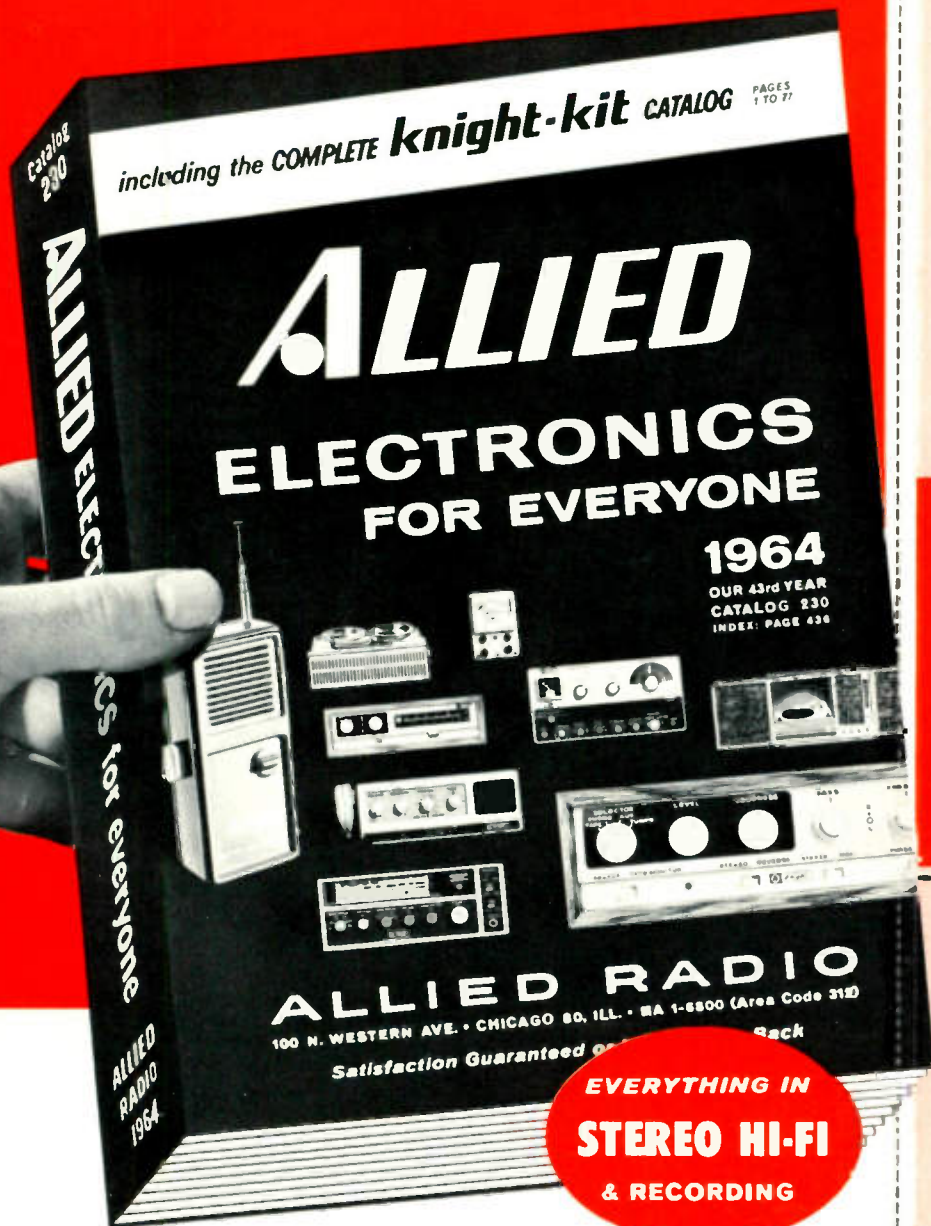
Interest: Wagner favorites  
Performance: Superior  
Recording: Superb  
Stereo Quality: Tops

For once an album title—"The Glorious Sound of Wagner" here—is apt, for it sums up the accomplishment of Ormandy, his players, and the Columbia recording staff, all of whom are at their very best in this album. The *Lohengrin* music has verve without its too usual vulgarity, the "Forest Murmurs" are endowed with an almost magical quality, and the *Meistersinger* excerpts have really moving lyrical poignance and true festivity—the apprentices are light on their feet for once, instead of seeming laden with *Bier und Wurst*. Would that the reverse side of the disc had offered something other than the *Tannhäuser* music, which Columbia has already given us, complete with offstage women's chorus, in Bruno Walter's virtually definitive interpretation (M2S 622/M2L 273). Ormandy does a thoroughly creditable job on his own, but not such as to displace the Walter version in my affections. Even so, for its first side, this belongs among the topnotch Wagnerian orchestral discs of the day. D. H.

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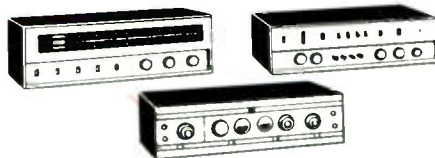
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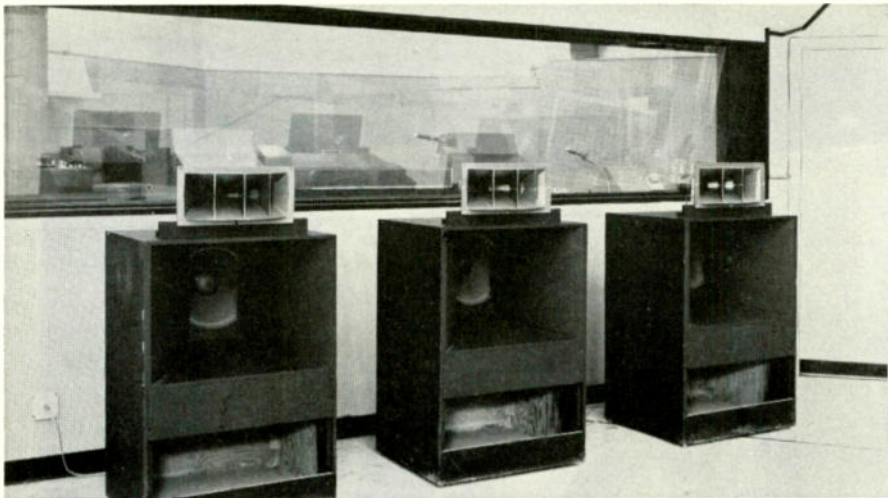
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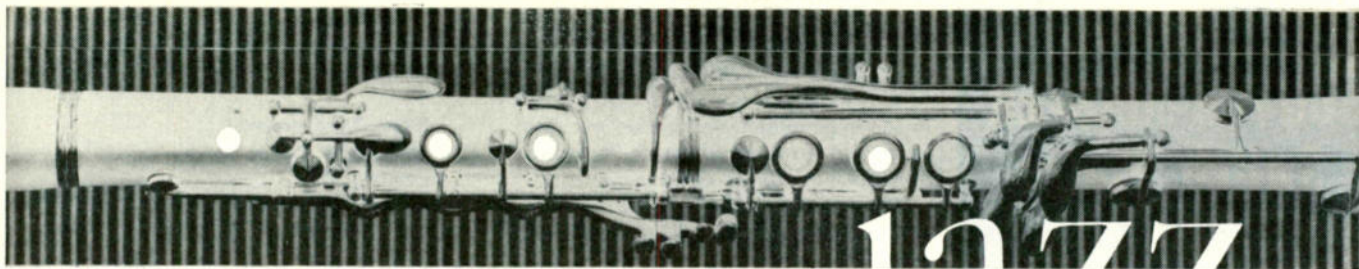
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# Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

*Explanation of symbols:*

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- \* = mono or stereo version not received for review

Ⓢ Ⓜ LAURINDO ALMEIDA: *Ole! Bossa Nova*. Laurindo Almeida and Howard Roberts (guitars), Don Fagerquist (trumpet), Bob Cooper (tenor saxophone), Justin Gordon (flute), Jimmy Rowles (organ), Max Bennett (bass), Shelly Manne, Chico Guerrero, and Milt Holland (percussion). *Recado Bossa Nova; Heartaches; Satin Doll; Meditation*; and six others. CAPITOL ST 1872 \$4.98, T 1872\* \$3.98.

Interest: Bland bossa nova  
 Performance: Precise  
 Recording: Very live and clear  
 Stereo Quality: Excellent

The bossa nova, at its best a subtle fusion of Brazilian and jazz elements, began to be transmogrified almost as soon as it was imported into this country. This album represents its characterless commercialization—jazz-tinged cocktail music. The program contains authentic Brazilian pieces along with bossa nova versions of such improper choices for this idiom as *Walk Right In* and *Days of Wine and Roses*. All the performances, in any case, are essentially alike, lacking both the bite of jazz and the bittersweet intimacy of bossa nova. The competent musicians involved are limited here because of the watery writing. For some the album may have a functional use, since Capitol has included, in vintage American dance-studio tradition, a set of diagrams on how to dance the bossa nova.

N. H.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ CHARLES BELL: *Another Dimension*. Charles Bell (piano), Bill Smith (guitar), Ron Carter (bass), Allen Blairman (drums). *Theme; Bass Line; Django; Oleo*; and three others. ATLANTIC S 1400 \$5.98, 1400\* \$4.98.

Interest: New pianist-composer  
 Performance: Subtly shaded

Recording: Good  
 Stereo Quality: Okay

Charles Bell is a pianist of considerable academic training whose Contemporary Jazz Quartet took the cake at the Intercollegiate Jazz Festival in 1960. Nat Hentoff's notes say that the present album represents a departure from Bell's first, which I have not heard. The most easily discernible influences in his playing here are Tristano and John Lewis. There is a slightly pent-up feeling to his work, an impression that he would be quite similar to Cecil Taylor if he allowed himself full freedom. The style, nonetheless, is homogeneous and fascinating.

Bell has contributed four pieces to this disc: two of them, *Satan Said* and the polyphonic *Portrait of Aunt Mary*, show

striking track on this unusually rewarding album.

J. G.

Ⓢ Ⓜ GARY BURTON: *Who Is Gary Burton?* Gary Burton (vibraphone), Clark Terry (trumpet), Phil Woods (alto saxophone, clarinet), Tommy Flanagan (piano), John Neves (bass), Joe Morello and Chris Swanson (drums), unidentified trombonist. *Storm; I've Just Seen Her; Fly Time Fly; Conception; One Note*; and two others. RCA VICTOR LSP 2665 \$4.98, LPM 2665\* \$3.98.

Interest: Sidemen  
 Performance: Some fine solos  
 Recording: Good  
 Stereo Quality: Adequate

RCA Victor is apparently beginning to take the approach to jazz recording fa-



CHARLES BELL

*A composer of talent, a pianist of subtle fascination*

considerable talent. In addition to his regular guitarist and drummer, both more than adequate, Bell uses the excellent bassist Ron Carter. Carter seems to stand slightly apart from the group, as he does in all but the most advanced units. The three pieces not by Bell are excellently chosen: *Django, Oleo*, and *My Favorite Things*. But the gentle, almost pastoral *Aunt Mary* is the most

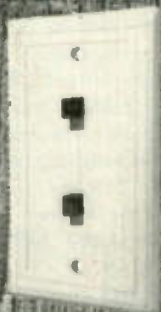
vored by many of the small independent labels: rotating a small group through a series of varying nominal leaderships. This, vibraphonist Gary Burton's second recording, almost duplicates the personnel on a recent disc by drummer Joe Morello. Burton, Morello, Phil Woods, and Clark Terry are common to both. Burton, a technically assured vibraphonist who is stylistically half-way be-

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tween Lionel Hampton and Milt Jackson, is presented here with a septet. Two of the men who contribute to such success as the album achieves are not mentioned in the hyperbolic notes: a fine trombonist and an arranger whose craftsmanship sometimes produces astute comment.

The finest moments on the set come not from Burton, but from three thoroughgoing professionals: pianist Tommy Flanagan, with his sensitive reading of the seldom-heard verse to *My Funny Valentine*; Clark Terry on the same song, with a lovely solo on what sounds like flugelhorn; and altoist Phil Woods, making one of his unfortunately rare clarinet appearances on *Fly Time Fly*. Because of them, this is a good, if not memorable, album. J. G.

© © STAN GETZ & LUIZ BONFÁ: *Jazz Samba Encore!* Stan Getz (tenor saxophone), Luiz Bonfá (guitar), Paulo Ferreira (drums), Antonio Carlos Jobim (guitar, piano), George Duvivier, Tommy Williams, and Don Payne (bass), Jose Carlos and Dave Bailey (drums), Maria Toledo (vocals). *So Dance Samba; Two Note Samba; Menina Flor; Ebony Samba*; and six others. VERVE V6 8523 \$5.98, V 8523 \$4.98.

Interest: High-grade bossa nova  
 Performance: Thoughtful  
 Recording: Excellent  
 Stereo Quality: Superior

For those who have not yet had a surfeit of bossa nova, this is a consistently attractive fusion of Brazilian originators and American adaptors. The tunes, furthermore, are all authentic, composed mostly by Luiz Bonfá and Antonio Carlos Jobim. Bonfá is the guitar soloist, and his playing is an arresting combination of introspective lyricism and crisp execution. Six tracks include the soft and intimate but firmly controlled voice of Maria Toledo. Several of the album's most delightful passages are the duets between Miss Toledo, singing without lyrics, and Stan Getz.

The tenor saxophonist again demonstrates his affinity for the rueful nostalgia underlying all bossa nova. But even on the more wistful ballads, Getz's supple lyricism is projected with a soaring power and fullness of tone that make the Brazilians sound rather shy by contrast. Although the playing by all concerned is expert, there is a similarity in much of even the best bossa nova, so that this album is more enjoyable when listened to in moderate doses. N. H.

© © JOHN LEWIS: *Orchestra U.S.A.* Eric Dolphy (flute, alto saxophone), Phil Woods (clarinet, alto saxophone), Jim Hall (guitar), John Lewis (piano), others; Gunther Schuller cond. *Three*

*Little Feelings; Milesign; Milano*; and four others. COLPIX SCP 448 \$5.98, CP 448\* \$3.98.

Interest: Third stream  
 Performance: Varies  
 Recording: Dull  
 Stereo Quality: Good

Orchestra U.S.A. is the latest project of John Lewis, musical director of the Modern Jazz Quartet. The ensemble consists of two string quartets, brass, woodwind, and rhythm sections. According to Gunther Schuller, who conducted and annotated the album, "Orchestra U.S.A. will be capable of performing virtually any composed or improvised music in the Western tradition, be it jazz, contemporary non-jazz compositions, or works from the classical or baroque periods."

This first album, with one exception, understandably consists of music by Lewis and another composer in the orchestra, Gary McFarland. But Lewis has unfortunately given us only warmed-over versions of earlier pieces, rather than writing directly for the orchestra he has created. Two of these, from his music for William Inge's play *Natural Affection*, have never before been recorded. But *Three Little Feelings* existed in an inexplicably deleted Columbia version, and the present rescoring shows only the great contribution of Miles Davis to the brilliance of the original version. The final Lewis offering is his pop song *Milano*, here fitted out with a string background that would gladden the heart of such as Phil Spitalny.

The most striking piece on the album is McFarland's *Milesign*, for Miles Davis, an accurate orchestral capturing of the trumpeter's approach. It is spoiled, however, by soloist Lewis' effete version of Basie-style, and by altoist Eric Dolphy's anarchic virtuosity. Typically, both show no regard for the intent of the piece.

Schuller has orchestrated *The Star Spangled Banner* to sound like a neoclassic exercise for concert band. Armed with this and *Milano*, Orchestra U.S.A. can work ball-games and weddings. J. G.

© © GARY MCFARLAND: *The Gary McFarland Orchestra*. Gary McFarland (vibes), Bill Evans (piano), Jim Hall (guitar), Phil Woods and Spencer Sinatra (reeds), Richard Davis (bass), Ed Shaughnessy (drums), Julian Barber, Alla Goldberg, Aaron Juvelier, and Joseph Tekula (strings). *Reflections in the Park; Night Images; Tree Patterns; Peachtree; Mislplaced Cowpoke; A Moment Alone*. VERVE V6 8518 \$5.98, V 8518\* \$4.98.

Interest: Jazz impressionism  
 Performance: Bill Evans nonpareil  
 Recording: Warm and clear  
 Stereo Quality: Very good

Composer-arranger Gary McFarland's first album under his own name was an unusually imaginative jazz transmutation of *How to Succeed in Business without Really Trying* (Verve V/V6 8443). This, his second set, is much more personal, and it demonstrates that the small nucleus of modern jazzmen who emphasize lyricism may welcome a provocative new recruit.

Here McFarland has written an impressionistic series of fleeting scenes and emotions, most of them centered around a day and evening in a park. The pieces are programmatic in title but permit each listener to supply his own images freely. McFarland makes moderately imaginative use of the instrumentation he has chosen, particularly with regard to reed voicings. The scoring for strings is more conventional, but is spare and unpretentious.

The compositions reflect McFarland's ability to develop attractive if rather fragile themes with economy and clarity. Several of these numbers, however, might well have sounded too casual were it not for the kinetic presence of Bill Evans. As the principal soloist, Evans is continually startling in the quality of his ideas, the strength of his lines, and his sensitivity to all the elements around him, written and improvised.

There is luminous playing by guitarist

Jim Hall, and McFarland himself shines as a subtly personal vibist. In the rhythm section, Richard Evans and Ed Shaughnessy keep the beat firm but pliable. As a whole, the album is recommended more for the commanding individuality of Bill Evans than for the still budding possibilities of composer McFarland. *N. H.*

© ® **GERRY MULLIGAN:** *Gerry Mulligan '63: The Concert Jazz Band.* Gerry Mulligan (baritone saxophone, clarinet), Bob Brookmeyer (trombone, piano), Clark Terry (trumpet); orchestra. *Ballad; Big City Blues; My Kind of Love; Bridgehampton Strut;* and four others. VERVE V6 8515 \$5.98, V 8515\* \$4.98.

Interest: Unusually supple big band  
Performance: Careful and deft  
Recording: Clear and intimate  
Stereo Quality: Excellent

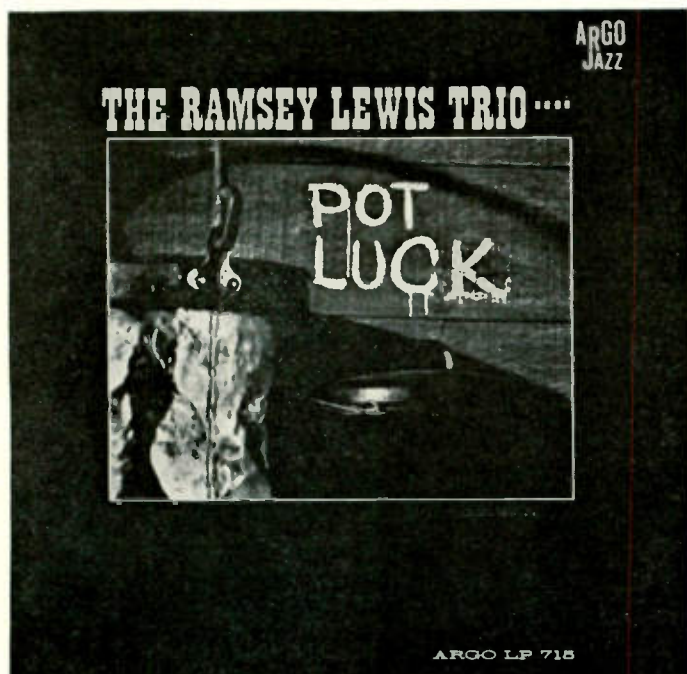
Gerry Mulligan's concert-band recordings have been predictable extensions of his jazz principles as developed in his quartet and sextet performances during the past decade. The writing—by Mulligan, Bob Brookmeyer, and Gary McFarland—is never harmonically dense. The emphasis is on linear clarity and on placing the soloists in resilient settings that spur rather than envelop them.

The most sprightly soloist is trumpeter Clark Terry. There is also the characteristically well-ordered, warmly relaxed improvising by Mulligan on baritone saxophone and Bob Brookmeyer on trombone. Brookmeyer, moreover, plays his epigrammatic piano in two numbers. A decided rarity is the chance to hear Mulligan on clarinet in *Big City Blues* and *Pretty Little Gypsy*. The liquid poignancy of his playing—faintly reminiscent of Lester Young's clarinet work—makes one hope for more.

The only major reservation about the album as a whole is that there is sometimes too palpable a sense of control—of holding back—on the part of the band and some of the soloists. Mulligan usually tries to balance thoughtful lucidity with emotional directness. In this album, the weight is somewhat too much on the side of discipline. Nonetheless, big-band playing with this degree of organic integration in the written and improvised sections is so infrequent that the album is worth hearing. *N. H.*

© ® **MARK MURPHY:** *That's How I Love the Blues.* Mark Murphy (vocals), Nick Travis, Clark Terry, and Snooky Young (trumpets), Bernie Leighton and Dick Hyman (organ), Roger Kellaway (piano), Jim Hall (guitar), Ben Tucker (bass), Dave Bailey

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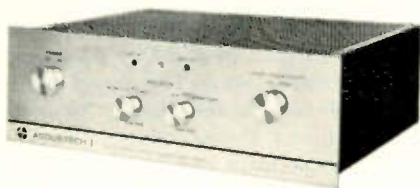
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(drums), Willie Rodriguez (conga and tambourine), Al Cohn cond. *Señor Blues*; *Jelly Jelly Blues*; *Wee Baby Blues*; *Blues in My Heart*; and eight others. RIVERSIDE RS 9441 \$5.98, RM 441\* \$3.98.

Interest: Fine singer  
Performance: Generally very good  
Recording: Brilliant  
Stereo Quality: Good

Mark Murphy, like Mel Tormé, is a wonderfully musicianly singer who gets into his material and knows how to build to a climax. But as with Tormé, the listener is sometimes conscious of a sense of strain that seems to come from singing in too high a key.

On this set of blues and blues-based numbers, Murphy is backed by two trumpets and elaborate rhythm, a combination that arranger-conductor Al Cohn has managed to make sound much bigger. There are fine little-known songs like *That's How I Love the Blues*, with its unusually inventive lyrics, and *The Meaning of the Blues*. Murphy does one number, *Everybody's Crazy 'Bout the Doggone Blues*, which Bert Williams first sang in the 1917 Ziegfeld Follies, and includes so many amusing, affectionate references to the original as to make it a near-classic. There is much to take pleasure in here, yet I feel it is questionable whether such a highly sophisticated performer ought to make a blues album.  
J. G.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HORACE PARLAN: *Up & Down*. Horace Parlan (piano), Booker Ervin (tenor saxophone), Grant Green (guitar), George Tucker (bass), Al Harewood (drums). *The Book's Beat*; *Up and Down*; *Fugee*; *Light Blue*; and two others. BLUE NOTE ST 84082 \$5.98, 4082 \$4.98.

Interest: Committed musicians  
Performance: Basic  
Recording: Good  
Stereo Quality: Okay

Conviction and intensity are the words which best sum up this new release by Horace Parlan. The pianist, who has a regular co-operative rhythm section with bassist George Tucker and drummer Al Harewood, has added tenor saxophonist Booker Ervin, who played with the trio off and on at Minton's, and guitarist Grant Green. All feel their music, particularly the blues, deeply. Parlan and Green are both fond of short figures, repeated over and over to build tension. Ervin achieves the same effect through his tone, similar to that used by John Coltrane in his sideman days for the Prestige label.

Each of the six pieces is by a different writer. Parlan's title track recalls the early Kenton band. Babs Gonzales' *Lonely One* is an example of that type of jazz ballad that never really achieves its aim. The two most satisfying tracks are the long blues by Ervin and Green. On these, everyone is doing what he knows how to do best, and while the playing is not strikingly original, there is nevertheless a powerfully felt unity of spirit here that points up the deficiencies of much of the perfunctory music currently available.  
J. G.



HORACE PARLAN  
*Adding up to conviction and intensity*

Ⓢ Ⓜ ANDRÉ PREVIN/HERB ELLIS /SHELLY MANNE/RAY BROWN: *Four To Go!* André Previn (piano), Herb Ellis (guitar), Ray Brown (bass), Shelly Manne (drums). *No Moon at All*; *Intersection*; *You're Impossible*; *I Know You Oh So Well*; *Life is a Ball*; *It's Easy to Remember*; and four others. COLUMBIA CS 8818 \$4.98, CL 2018\* \$3.98.

Interest: Brown and Manne  
Performance: Bland soloists, great rhythm  
Recording: Very good  
Stereo Quality: Very good

This is a casual session with André Previn, Herb Ellis, Ray Brown, and Shelly Manne. The latter two are superb musicians, as they prove here once again, particularly in *Like Someone in Love*. Ellis is a good but innocuous guitarist. Previn has a prodigious technique, for which he can find no better use than to make a glib, fashionable kind of anthology of every major pianist imaginable—he has even added a few Bill Evans mannerisms to his collection. Only the desire to be a "stylist" could prompt his version of *Bye Bye Blackbird*, or the self-consciously funky treatment of *Oh, What a Beautiful Mornin'*. Previn contributes two good tunes to the session: *You're Impossible* and *Don't Sing Along*—the latter

marred, however, by an inadequate bridge.

Relaxed and relaxing as this album is, it only makes one long to hear Brown and Manne with an incisive pianist. J. G.

© M JIMMY RUSHING: *Five Feet of Soul*. Jimmy Rushing (vocals); orchestra, Al Cohn cond. *Trouble in Mind; You Always Hurt the One You Love; I'm Walkin' Through Heaven with You; Please Come Back*; and six others. COLPIX SCP 446 \$5.98, CP 446\* \$3.98.

Interest: Excellent Rushing  
Performance: Spirited  
Recording: Very good  
Stereo Quality: Spacious

This release displays the apparently ageless blues singer Jimmy Rushing still at the top of his form. The songs, not always what one would expect (*Just Because* and *Heartaches*), are perfect for him. And Al Cohn, using such distinguished musicians as Budd Johnson, Zoot Sims, Joe Newman, Jimmy Cleveland, Freddie Green, and Gus Johnson, has fashioned some of his best arrangements: a skillful compromise between Basie at his best and the quasi-jazz derivatives of Basie. It is, however, these arrangements that make this less than a brilliant album. Rushing, a potent jazzman, does not need such slick backing; for him, the more basic the better. Frank Sinatra, for instance, could have made a superb album singing these arrangements, and Cohn writing for Sinatra might be a delight. As it is, one hears two brilliant elements—the singer and the band—going in different directions. If this is an attempt to create a “new” Rushing, the familiar one is preferable. J. G.

© M SAL SALVADOR: *You Ain't Heard Nothin' Yet!* Sal Salvador (guitar), David Frishberg (piano), Ray Starling (mellophone), Charlie Mariano (tenor saxophone), others. *Space Walk; Another Page; Blues March; Ambulating*; and eight others. DAUNTLESS DS 6307 \$4.98, 4307\* \$3.98.

Interest: Larry Wilcox's arrangements  
Performance: Variable  
Recording: Tight  
Stereo Quality: Adequate

The guitar is one of the instruments least suitable for carrying the major solo load in a big jazz band, but guitarist Sal Salvador and arranger Larry Wilcox have set themselves exactly that task. Wilcox's arrangements are clean and linear, revealing his fondness for intricate interior sections. Had his *Old Gnu*, the best thing on the record, been written for the Woody Herman band of the Forties, Wilcox might have been called a genius.

(Continued on page 78)

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Otherwise, he is occasionally very good, as witness his lovely *Shade Three*.

Salvador and several of his sidemen are ex-Kentonites, and on occasion the influence shows. *Colors in Sound* is much the same kind of piece as *Artistry in Rhythm*, Kenton's theme. The band apparently cannot decide what to do: play dances, overwhelm the listener with massed sound, or ply the latest fashion. A standard hip vocalist, Sheryl Easley, wastes three tracks, one of them an incredibly banal ballad by Salvador called *Love You Are Here*. There is also a bossa nova, credited to a transparently non-Brazilian composer named Kelly. If the

band dispensed with such things and stuck to the Wilcox of *Old Gnu* and *All the Things You Are*, it could be exciting and valuable, as too few moments on this present disc are. Fuller recording would help, too. J. G.

© MONGO SANTAMARIA: *Watermelon Man!* Mongo Santamaria (conga drums, bongos), Marty Sheller (trumpet), Pat Patrick and Bobby Capers (saxophones), Mauricio Smith (flute), Rodgers Grant (piano), Victor Venegas (bass), Kako, Osvaldo Martinez, and Joseph Gorgas (latin percussion), Ray Lucas (drums). *Watermelon*

*Man; Funny Money; Love, Oh Love; Go Git It!; Suavito*; and seven others. BATTLE BS 96120\* \$4.98, BM 6120 \$3.98.

Interest: Funky latin  
Performance: Exciting  
Recording: Sharp

Mongo Santamaria, who for the past several years has led a successful jazz-influenced latin band, has abandoned his violinists, one of whom was excellent, in favor of a new approach. The title track of this disc, a good example of his new style, has become a nation-wide hit. Using material by such funky-hop composers as Herbie Hancock (who wrote and first recorded *Watermelon Man*), Nat Adderley, Pat Patrick, and Joe Zawinul, Mongo has constructed a counterpart of the little blues band of Louis Jordan and Ray Charles. It is almost twist music, but delivered in the clipped accents of the "soul brothers," and with an irrepressible latin rhythm underneath. The major soloist, trumpeter Marty Sheller, fits the style perfectly. There is little of real musical value here, but for dancing or parties, Mongo's new style is irresistible. J. G.

© PAUL WINTER: *Jazz Premiere: Washington*. Paul Winter (alto saxophone), Les Rout (baritone saxophone), Dick Whitsell (trumpet), Warren Bernhardt (piano), Richard Evans (bass), Harold Jones (drums). *Pony Express; Casa Camara; The Hustling Song; Blue Evil; A Bun Dance*; and five others. COLUMBIA CS 8797 \$4.98, CL 1997\* \$3.98.

Interest: Mrs. Kennedy's guests  
Performance: Spirited and dedicated  
Recording: Very good  
Stereo Quality: Natural

The exploits of the Paul Winter Sextet include winning the Intercollegiate Jazz Festival competition, going on a six-month State Department tour of Latin America, and, on November 19, 1962, at the invitation of Mrs. Kennedy, becoming the first jazz group to play at the White House.

Winter, an alto saxophonist, and his group are a clean, scrubbed version of Cannonball Adderley and his quintet, impeccably rehearsed.

Each young member of the sextet is an excellent musician, and of them Richard Evans, a bassist and composer, should be singled out. The unit is like Adderley's in that it relies on jazz material, often funky, rather than standards—an arrangement of *Shenandoah* is as close to the familiar as they come. The most adventurous piece is pianist Warren Bernhardt's *Papa Zimbi*. If Winter and his cohorts continue in the vein of this disc, they may one day be in the forefront of the new conservatism. J. G.

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**COLLECTIONS**

© THE GREATEST NAMES IN JAZZ. Various artists. *It Never Entered My Mind; Little White Lies; Roses of Picardy; What Is This Thing Called Love; Love for Sale; Heat's On; Chelsea Bridge; Evolution of Man; Scarborough Junction;* and seventeen others. VERVE PRS 2/3 three 12-inch discs \$17.94, PR 2/3 \$14.94.

Interest: Jazz giants  
Performance: Varying  
Recording: Fair

Over the years with Norman Granz, Verve has accumulated a jazz catalog that is the equal of any in the business. It is eloquently displayed in this three-record set, basically a sampler. Verve has not, unhappily, identified the albums from which the selections come. The names alone are an indication of the quality: Charlie Parker, Dizzy Gillespie, Stan Getz, Paul Desmond, Gerry Mulligan, Count Basie, Ben Webster, Sonny Rollins, Paul Desmond, Art Tatum, Coleman Hawkins, Lester Young. Granz, it is easily seen, was always partial to tenor men. One caution, however: there is better material by most of these men in the Verve vaults, and there is a chance it may be forthcoming.

It would be pointless to attempt a track-by-track rundown of the music. It should be brought out, however, that Verve indulges in a bit of obfuscation: the Paul Desmond-Gerry Mulligan track called *Standstill*, for example, was originally released as *Battle Hymn of the Republican*, and the present version is an alternate master at that.

One's reaction to such a set is a matter of personal taste. For me, the collection inspires further exploration and record-buying, which means it fulfills its probable function. I had never heard either of the two Lester Young tracks, both from his late and supposedly inferior period. But I found both *Pres Returns* and *Talk of the Town* hauntingly lovely. Charlie Parker, represented by probably his most inferior record session, stands so far above Sonny Stitt, who follows on the next band, that comparison of the two men is made ludicrous. And Tatum, primarily known as a solo pianist, contributes a *Trio Blues* that is a miracle.

Despite a good deal of wasted space, probably no other sampler has shown as vivid a cross-section of the men playing today: elder statesmen Hawkins and Webster, contemporary fountainheads Gillespie and Parker, and developers Getz, Mulligan, and Desmond. Although the big bands are atrociously recorded, the small groups come out well. I think a beginning collector might well be able to define his taste after listening to these records, and someone further along will find new areas for exploration. J. G.

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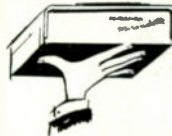
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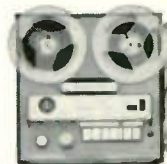
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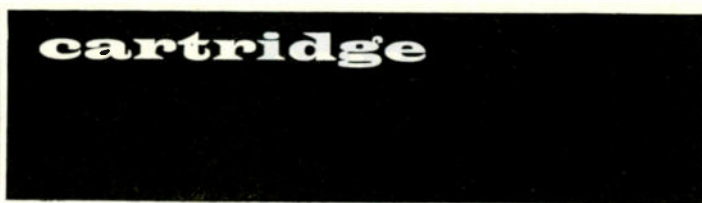
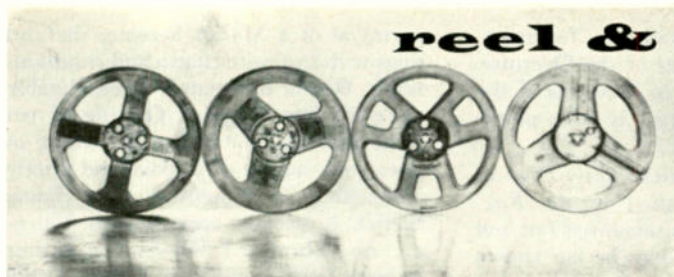
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Reviewed by CHRISTIE BARTER • DAVID HALL

*Explanation of symbols:*

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

**RECORDING OF SPECIAL MERIT**

Ⓢ **BEETHOVEN:** *Piano Concerto No. 3, in C Minor, Op. 37.* Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. EPIC EC 828 \$7.95.

Interest: First-rate young Beethoven  
 Performance: Vital  
 Recording: Solid  
 Stereo Quality: Good

Despite somewhat obtrusive background hiss, this reel offers the most communicative and dynamically vital version of the Beethoven C Minor Piano Concerto in the tape medium. The score reveals the thirty-year-old Beethoven bridging the gap between traditional Viennese classic and his own Romantic symphonism. Fleisher and Szell illuminate both its formal texture and its expressive substance—the latter notably in the lovely slow movement—and in the process display more warmth than Backhaus and Schmidt-Isserstedt in their London twin-pack release (with Concerto No. 4), and more authority than Graffman and Hendl on RCA Victor.

The recorded sound, close-up in mixing, has ample tonal warmth and sufficient reverberation. *D. H.*

**RECORDING OF SPECIAL MERIT**

Ⓢ **BRAHMS:** *Symphony No. 1, in C Minor, Op. 68.* Pittsburgh Symphony, William Steinberg cond. COMMAND CC 4T 11011 \$7.95.

Interest: Basic Brahms  
 Performance: Splendid  
 Recording: Excellent  
 Stereo Quality: Great

From the opening pedal point of the first movement to the magnificent final cadence, this performance of Brahms' First Symphony moves with undeniable power and dignity. Steinberg's is not a wildly exuberant account, nor even an effusively romantic one. It is, instead, based simply on musical logic and proportion—which is *not* to say that it is without color. Certainly, in terms of sound, it is second

to none in the catalog at this time. The ensemble registration is phenomenally lifelike, and instrumental detail is remarkably clear, yet wholly integrated within the larger tonal context of the orchestra. The stereo engineering is absolutely first-rate, and is made all the more impressive by the careful processing that obviously went into the final product. There is a rather obvious tape splice midway in the second movement, as well as some pre-echo elsewhere, but background noise is held to an absolute minimum. *C. B.*

Ⓢ **HANDEL:** *Music for the Royal Fireworks; Concerto No. 2, in F Major, for Two Wind Bands and Strings.* Wind



LEON FLEISHER

*Illumination of form and substance*

Ensemble and Pro Arte Orchestra, Charles Mackerras cond. VANGUARD VTC 1661 \$7.95.

Interest: Festive Handel  
 Performance: Vital and authentic  
 Recording: Second to the disc  
 Stereo Quality: Good

To hear Handel's *Music for the Royal Fireworks* in its original outdoor scoring for twenty-six oboes, fourteen bassoons, four contrabassoons, two serpents, nine trumpets, nine horns, three kettledrums, and six side-drums is an experience not

soon to be forgotten. Here, indeed, is the apotheosis of "glorious noise!" The F Major wind-choir concerto is also a gem of its type, beautifully "dialogued" for stereo in this performance. Charles Mackerras, in fact, achieves an ideal synthesis of modern standards of performance polish with authenticity of Baroque styling, and the result is immensely vital and pleasurable.

Expectations to the contrary, however, I did not find the tape of these performances superior in sound to the stereo disc (Vanguard Bach Guild BGS 5046), which to my ears sounded more solid in the low register as well as freer from the inevitable combination-tone distortion that one encounters when recording massed winds and brass. As matters stand, I recommend the disc. *D. H.*

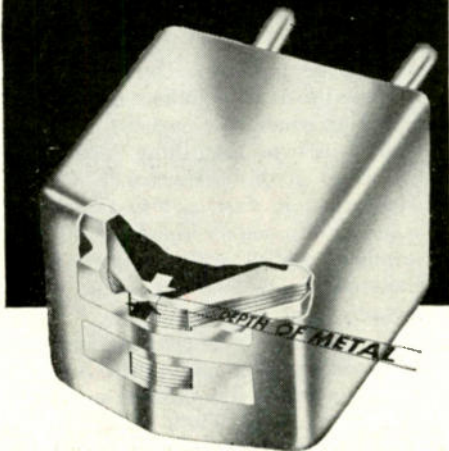
Ⓢ **HANDEL (arr. Stokowski):** *Music for the Royal Fireworks; Suite from the Water Music.* RCA Victor Symphony Orchestra, Leopold Stokowski cond. RCA VICTOR FTC 2117 \$8.95.

Interest: Handel for hi-fi bugs  
 Performance: Opulent  
 Recording: Gorgeous  
 Stereo Quality: Expansive

The festive occasion on which the *Royal Fireworks Music* was first heard in the spring of 1749 was a huge outdoor affair, and accordingly, Handel scored the work for a wind band including twenty-four oboes, twelve bassoons, nine horns, nine trumpets, side drums, and three pairs of kettledrums. He had planned originally to use strings as well, but George II insisted that the celebration music for the Peace of Aix-la-Chapelle use military instruments exclusively. In later indoor performances, however, Handel used a normal wind-strings scoring.

What Leopold Stokowski gives us in this recorded performance of the *Fireworks Music* is an approximation of Handel's initial version with strings and augmented wind choirs. The sound from Stokowski's orchestra of some one hundred and twenty-five players is truly gorgeous and grandiose, if a bit heavy-handed in the *Bourrée* and *Réjouissance*. Because the conductor is no stickler for Baroque styling, the performance is marred by big retards at the ends of movements and the absence of any attempt at double-dotting, which can add

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so much rhythmic vitality to, for example, the opening pages of the Overture. The superimposition of fireworks at the end of the final *Menuet* is more obtrusive than atmospheric.

While Stokowski sticks fairly close to Handel's instrumentation in the *Fireworks Music*, he plays somewhat fast and loose in the eight sections he has chosen from the *Water Music*. The wind and percussion he has added to Handel's own excellent orchestration are more distracting than musically enhancing, the snare drum being particularly annoying. The characteristics of the performance are essentially the same.

RCA's recorded sound, presumably from New York's Manhattan Center, is spacious in the extreme, with a huge stereo spread—gorgeous as sheer sound, but wanting at times in presence. The end result is Handel designed for aural sensation—in Cinerama. For myself, I choose the *Water Music* in the complete and authentic disc versions by either Thurston Dart on L'Oiseau-Lyre 60010 (stereo) or Fritz Lehmann on DGG Archive ARC 3010 (mono); and the disc *Fireworks Music* either in the wind-strings version by Lehmann and the Berlin Philharmonic (Archive ARC 3059, mono) or the spectacular and authentically styled wind-band performance by Charles Mackerras, a wind ensemble, and the Pro Arte Orchestra on Vanguard BGS 5046 and BG 630.

D. H.

#### RECORDING OF SPECIAL MERIT

© LEHÁR: *The Merry Widow*. Elisabeth Schwarzkopf (soprano), Hanna Glawari; Nicolai Gedda (tenor), Camille Rosillon; Eberhard Wächter (baritone), Graf Danilo; Hanny Steffek (soprano), Valencienne; Josef Knapp (baritone), Baron Zeta; others. Philharmonia Orchestra and Chorus, Lovro von Maticac cond. ANGEL ZB 3630 \$15.95.

Interest: *Echt Wien*  
Performance: *Gorgeous*  
Recording: *Excellent*  
Stereo Quality: *Ditto*

The tape buyer now has three single-reel *Merry Widows* to choose from: the heavily edited English version starring Lisa della Casa (Columbia OQ 517); the lively, idiomatic performance by Hilde Gueden and cast under the direction of Robert Stolz (London LOH 90003); and this polished twin-pack stereo revival retaining Elisabeth Schwarzkopf and Nicolai Gedda from the cast of an earlier much-cherished LP. My advice is: buy Angel. Although priced a little higher than the other versions, it is well worth the investment. Schwarzkopf, the very model of a modern merry widow, sings the role with the precision and control she might be expected to bring to the

portrayal of a Mozart heroine; she also sings with exquisite charm and enormous relish. Gedda has matured considerably since his first recorded *Camille* of ten years ago. His voice here is a thing of pure gold, his use of it suave and utterly compelling. In supporting roles Hanny Steffek is vocally appealing as Valencienne, Eberhard Wächter a rather hammy Danilo, and Josef Knapp a solid Baron Zeta. Von Maticac keeps a sure grip and a sparkling eye on the performance as a whole, and the sound, despite some hiss, is first-rate—clean and nicely balanced. It is odd that an obvious tape splice during the final refrain of *Vilja* went uncorrected by the Angel engineers.

C. B.



VICTORIA BELLER

ELISABETH SCHWARZKOPF

*The very model of a modern merry widow*

© LEHÁR: *The Merry Widow (excerpts)*. Lisa della Casa (soprano), Hanna Glawari; John Reardon (baritone), Danilo Danilowitsch; Laurel Hurley (soprano), Valencienne; Charles K. L. Davis (tenor), Camille de Rosillon; Paul Franke (baritone), Baron Zeta; American Opera Society Orchestra and Chorus, Franz Allers cond. COLUMBIA OQ 517 \$9.95.

Interest: *Operetta favorite*  
Performance: *Conscientious*  
Recording: *Good*  
Stereo Quality: *Adequate*

With an excellent complete recording of *The Merry Widow* already on tape (London LOH 90003) and a fair chance that Angel will in time transfer its superb version starring Schwarzkopf and Gedda to this medium, it is hard to recommend the present version. That it is sung in English may alone attract some listeners, for the translation by Mary Puffer and Deena Cavalieri is a good one, and because the wonderful Lehár score has been successfully highlighted, and fitted onto a single reel. But the performance as a whole hardly approaches the others in spirit and charm. The singers do their best, although Lisa della Casa, in par-

ticular, has a hard go with the English tongue. Yet a sense of style, or even of plain good fun, is sorely lacking. Franz Allers's direction, though idiomatic, is pretty routine. On technical grounds the recording is wholly satisfying. A libretto is included. C. B.

**RECORDING OF SPECIAL MERIT**

© **PUCCINI: *Madama Butterfly***. Leontyne Price (soprano), Butterfly; Richard Tucker (tenor), Pinkerton; Rosalind Elias (mezzo-soprano), Suzuki; Philip Maero (baritone), Sharpless; Piero de Palma (tenor), Goro; Robert Kerns (baritone), Prince Yamadori; Virgilio Carbonari (bass), the Bonze. RCA Italiana Opera Orchestra and Chorus, Erich Leinsdorf cond. *Tosca: Vissi d'arte; La Rondine: Chi il bel sogno di Doretta; Turandot: Signore, ascolta; Tu che di gel sei cinta.* **VERDI: *Aida: Ritorna vincitor; O Patria mia; Il Trovatore: D'amor sull' ali rosee.*** Leontyne Price (soprano); Rome Opera Orchestra, Oliviero Fabritiis and Arturo Basile cond. RCA VICTOR FTC 8006 two reels \$21.95.

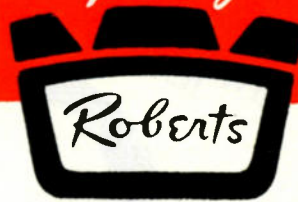
Interest: Leontyne Price  
Performance: Full-blooded  
Recording: Sumptuous  
Stereo Quality: First-rate

In contrast to Anna Moffo, who in the Leinsdorf-led disc *Butterfly* of some years ago (RCA Victor LSC/LM 6135) found a little-girl frailty in Puccini's Japanese heroine, Leontyne Price's Cio-Cio San in the new performance is a passionate woman who has forsaken all she believes for love of that earlier "ugly American," Lieutenant Pinkerton. The great soprano is in glorious voice throughout this first full-length operatic recording done at RCA Victor's new Rome studios, and she is splendidly complemented by Richard Tucker as Pinkerton, most notably in the Act One love duet, and Rosalind Elias as a compassionate yet bitterly realistic Suzuki.

Orchestral playing and recording alike are sumptuous and vital. Leinsdorf keeps things moving yet amply emphasizes dramatic and lyrical values. In both breadth and depth, spatial illusion is expertly handled in the stereo sonics. The entrance of Butterfly and her friends and the famous humming chorus are especially effective. All told, this is RCA Victor's finest stereo operatic production since its highly theatrical version of Mozart's *Don Giovanni*, also under Leinsdorf's baton.

I made a number of comparisons between these tapes and the disc issue of this performance, to me the one truly successful item in RCA's initial Dynagroove release. It was all but impossible to tell the difference between the two, save for the slight surface noise of the

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discs. Tape hiss was minimal, and I detected very little crosstalk between channels. RCA has managed to accommodate each of the three acts of *Butterfly* complete and uninterrupted on one side of a reel, and to give us a bonus side devoted to a fine selection of Puccini and Verdi arias sung by Miss Price. Since Renata Tebaldi on the London tape of *Butterfly* and Miss Price on RCA are somewhat similar in their interpretive approaches and have equally fine supporting casts and conductors, the bonus aspect of the present set could well be the deciding factor in choosing—independent of the personal enthusiasm one might have for either leading artist. *D. H.*

### RECORDING OF SPECIAL MERIT

© RAVEL: *Bolero; La Valse; Rhapsodie Espagnole*. DEBUSSY: *Prelude to the Afternoon of a Faun*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 522 \$7.95.

### RECORDING OF SPECIAL MERIT

© RAVEL: *Bolero; La Valse; Pavane for a Dead Princess*. DEBUSSY: *Prelude to the Afternoon of a Faun; Printemps; Nocturnes: Nuages, Fêtes*. Boston Symphony, Charles Munch cond. RCA VICTOR FTC 2135 \$8.95.

Interest: Basic French repertoire .  
Performance: Munch preferred  
Recording: Both excellent  
Stereo Quality: Better on RCA

The Leonard Bernstein recording of Ravel's three orchestral showpieces, with Debussy's *Afternoon of a Faun* tacked on for good measure, is a little more than four years old but sounds as good as ever. For some time it has held its own against formidable competition on discs—particularly the *Bolero* and *La Valse*—because of the colorful, energetic performances these two receive at Bernstein's hands. But now, with the simultaneous release on disc and tape of the new Charles Munch recordings, the buyer must choose between two collections covering much common ground.

On several points the latter has much in its favor. An important one, certainly, is that it is quite a bargain. The recent Dynagroove recording of Munch's Ravel pieces above sells at roughly two-thirds the price of this stereo tape, so the Debussy works here are a valuable bonus. The RCA recording, too, has a slight edge technically. Stereo directionality is equally impressive on both reels, but RCA's engineering is more successful in clarity, balance, and absence of background noise. Too, its bass response is generally heftier, and the dynamic projection is dazzlingly realistic. Finally, and this is purely a matter of taste, I prefer

HIFI/STEREO REVIEW

the sound of the Boston Symphony in music of this kind, particularly in the sharper sound of its wind and brass sections and the mellower tone of its strings. The New Yorkers' instrumental coloring tends to be just the other way around. It is also interesting to note that Bernstein's vigorous reading of *Bolero* is about a minute shorter than Munch's, and that his *La Valse* is over a minute longer. I find Munch's steadier, more deliberate tempo in one and his greater intensity in the other more to my liking. C. B.

**RECORDING OF SPECIAL MERIT**

© **SCHUMANN: *Symphony No. 2, in C Major, Op. 61.*** Cleveland Orchestra, George Szell cond. Epic EC 829 \$7.95.

Interest: Welcome Schumann  
Performance: Virile  
Recording: Fine  
Stereo Quality: Excellent

Schumann's Second Symphony, a rather poor cousin to the other three in the public favor, here makes its first appearance on tape. It was bound to, for it was unthinkable that Epic would not in time transfer all of George Szell's Schumann to this medium. The First Symphony is already available on Epic EC 821; the Third and Fourth are yet to come. The conductor's complete command of the spirit and sound of the music, his ability to bring it radiantly to life by means of the orchestra under his baton and, last but not least, the stunning virtuosity of the orchestra, are in abundant evidence here. How else, with a work that often sounds overwritten if not downright dull, can one explain the vivid excitement of the outer movements, the intoxicating bustle of the scherzo, and the sublime lyricism of the slow movement? The recorded sound, impaired only by a rather high level of tape hiss, is clean, clear, and agreeably full-bodied. C. B.

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

© **VLADIMIR HOROWITZ: *The Sound of Horowitz.*** Schumann: *Kinder-scenen, Op. 15; Toccata in C Major, Op. 7.* Scarlatti: *Sonatas: E Major (L. 430), A Major (L. 483), G Major (L. 209).* Schubert: *Impromptu, in G-flat, Op. 90, No. 3.* Scriabin: *Poem, Op. 32, No. 1; Etudes: C-sharp Minor, Op. 2, No. 1; D-sharp Minor, Op. 8, No. 12.* Vladimir Horowitz (piano). COLUMBIA MQ 519 \$7.95.

Interest: Standards plus Scarlatti  
Performance: Impeccable  
Recording: Crystalline  
Stereo Quality: Okay

(Continued on page 86)

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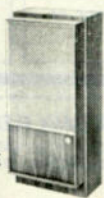
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\*excerpts from the *Equipment Report* section of the April 1963 issue of *HIGH FIDELITY* magazine. Write for the full report.

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After an evening of comparative listening to earlier Horowitz recordings of the Schumann works (RCA Victor and Angel), and to the work of such specialists in the Romantic repertoire as the late Benno Moiseiwitsch, the most striking single impression I took away from this tape was of Horowitz's new-won capacity for letting the music breathe in a wholly natural manner without sacrificing any of his fabulous control of legato line and tone. Nor is there a trace of the sentimentality that occasionally obtrudes upon the Moiseiwitsch recording of *Kinderscenen*. Equally striking in the Schumann performances is Horowitz's minute attention to matters of accentuation, which lends renewed interest to thrice-familiar keyboard fare.

That Horowitz can still turn on a scorching virtuoso exhibition is evident from his Scarlatti G Major Sonata and from his reading of Scriabin's tempestuous D-sharp Minor Etude. This recital makes one long to hear what Horowitz might do today with some of the truly giant works of the Romantic repertoire—the Schumann C Major *Fantasia*, the Chopin *Fantasia in F Minor*, the Liszt B Minor Sonata. The recorded sound is A-1 throughout. *D. H.*

## ENTERTAINMENT

### RECORDING OF SPECIAL MERIT

© **JOÃO GILBERTO: *The Boss of the Bossa Nova***. João Gilberto (vocals and guitar); ensembles. *Bolinha de Papel; Samba da Minha Terra; Saudade de Bahia; Barquinho; A Primeira Vez; Insensatez; Presente de Natal; Coisa Mais Linda; Este seu Olhar; Amor em Paz*; and two others. ATLANTIC ALC: 1922 \$7.95.

Interest: Top Brazilian entertainer  
Performance: Persuasive  
Recording: Good  
Stereo Quality: Acceptable

João Gilberto, unlike most singing stars, makes his points intimately and with the utmost subtlety. His is a small voice, but a tender one, and integral to the songs it sings, for the bossa nova is in part an outgrowth of the caressing vocal style of men such as Gilberto and his compatriot Luiz Bonfá. This reel introduces Gilberto to tape listeners in a program of authentic bossa nova songs, sung in Portuguese. There are songs familiar to students of the genre (*Amor em Paz, Barquinho, and Voce e Eu*), specialty numbers such as *Trenzinho* (Little Train of Iron), and newcomers to our northern shores such as the gentle *Este seu Olhar* (That Look of Yours) by another "boss," Antonio Carlos Jobim. Brazil has in Gilberto an artist of rare caliber and enormous appeal, as this recording confirms. The sound is entirely satisfying. *C. B.*

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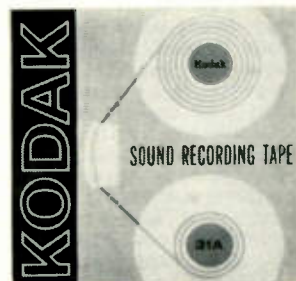
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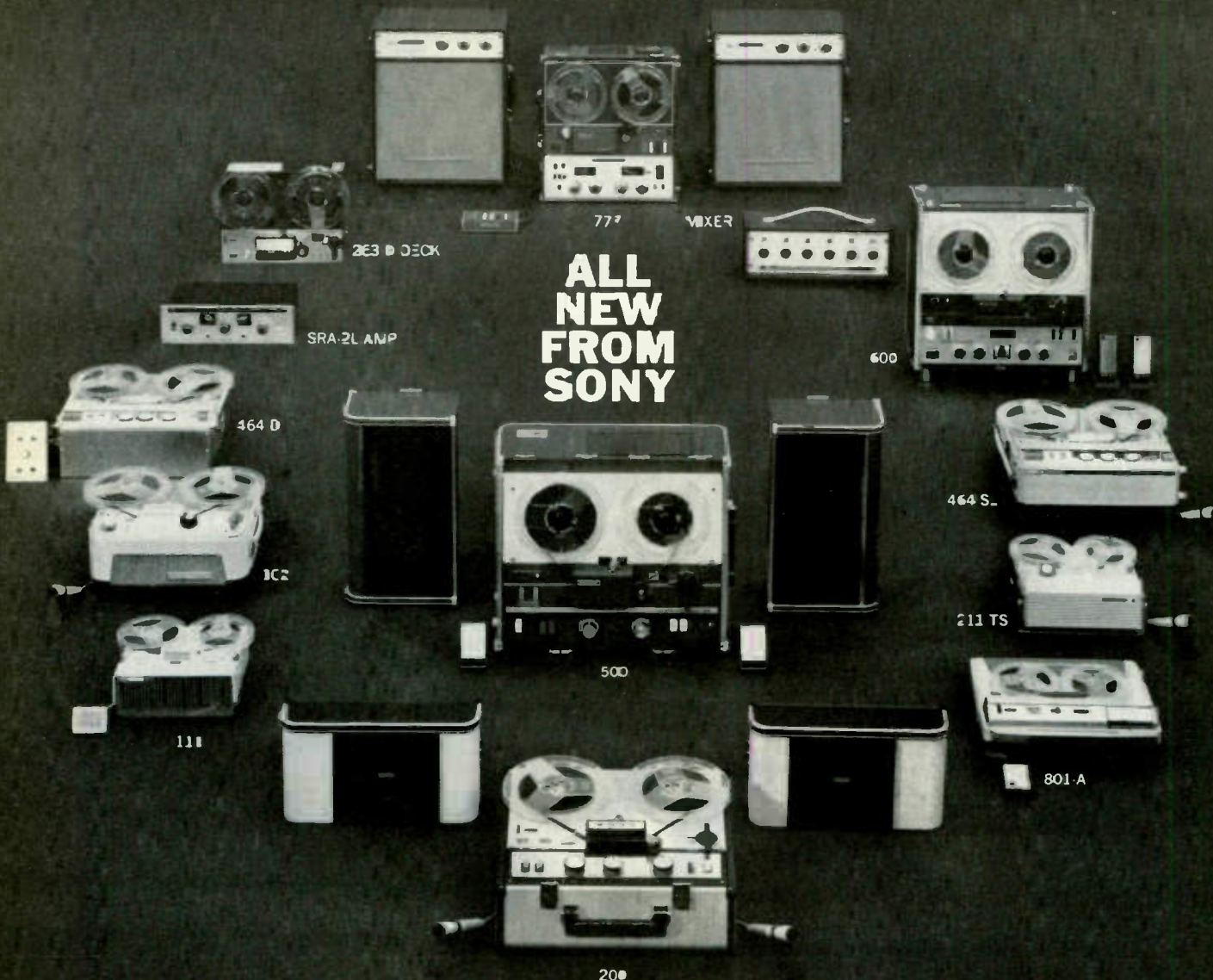
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*The Tapeway to Stereo*

CIRCLE NO. 54 ON READER SERVICE CARD



Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF • PAUL KRESH

*Explanation of symbols:*

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- \* = mono or stereo version not received for review

Ⓢ Ⓜ NAT KING COLE: *Where Did Everyone Go?* Nat King Cole (vocals); orchestra, Gordon Jenkins cond. *Am I Blue?*; *The End of a Love Affair*; *Spring Is Here*; and nine others. CAPITOL SW 1859 \$4.98, W 1859\* \$3.98.

Interest: Lyrical laments  
Performance: Blue Cole  
Recording: Splendid  
Stereo Quality: High

After his recent misguided attempts at Spanish and country-and-western songs, Nat King Cole here returns to a more accustomed musical expression, the torch song. His honeyed voice is especially well suited to the sentiments, and he has the good sense to keep things under control even when the song writers seemingly encourage him to do otherwise. Of the newer selections in the program, I was especially taken with the haunting *I Keep Goin' Back to Joe's*, written by Marvin Fisher and Jack Segal, which I am sure will be around for a long time. Gordon Jenkins' arrangements are complementary and subdued. S. G.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ SACHA DISTEL: *Les filles... moi, j'aime ça!* Sacha Distel (vocals); orchestra. *Eso Beso*; *Sans toi*; *Dis-moi Barman*; and nine others. RCA VICTOR FSP 111 \$4.98, FPM 111 \$3.98.

Interest: Considerable  
Performance: Real charmer  
Recording: Slightly sharp  
Stereo Quality: Acceptable

This is unquestionably the most appealing album of Sacha Distel's yet released in this country. The reason is simple: he sings in French. Somehow, his recordings in English gave him the irritating air of trying to get by on the appeal of his French accent. His native language gives him far more ease and finds him far

better equipped to tackle a wide variety of moods and rhythms. His melting, resonant voice projects romantic expressions with assurance and conviction, and the livelier pieces are done with ingratiating gaiety. My favorites: the perky title song, the delicate, latin-flavored *Loin de toi*, and *Rien dans la nuit* and *Dis-moi Barman*, both of which demonstrate the singer's dramatic ability. Unfortunately, there are no translations. S. G.



RCA VICTOR

SACHA DISTEL

*Gallic charm in a variety of styles*

Ⓢ Ⓜ JACK HYLTON: *Jack Hylton and his Orchestra*. Jack Hylton and his orchestra; Pat O'Malley, Ken Smoothey, Jack Plant, Sam Browne, Marcel Witt-risch (vocals). *I Won't Dance*; *Good-night*, *Sweetheart*; *Just a Gigolo*; and nine others. CAPITOL TAO 10323 \$3.98.

Interest: Historical  
Performance: Dated  
Recording: Some surface noise

The delights of Capitol's recent Ray Noble reissues made me look forward to this new release featuring another top British orchestra of the early Thirties. Unfortunately, it is pretty much a disappointment. Hylton went in for excessively elaborate introductions and pretentious "symphonic" finales, with predictable brassy up-tempo spurts following almost every nasal vocalist.

Historians, however, may take another view, if for no other reason than the presence in the collection of Hylton's celebrated recording of *Body and Soul*, which made the song a hit even before Libby Holman sang it, and for a vocal trio's singing of *Just a Gigolo* as *Hand-some Gigolo*. S. G.

Ⓢ Ⓜ NINA SIMONE: *Nina's Choice*. Nina Simone (vocals). *Cotton-Eyed Joe*; *Forbidden Fruit*; *Work Song*; and six others. COLPIX SCP 443 \$4.98, CP 443\* \$3.98.

Interest: Repackaged program  
Performance: Fascinating stylist  
Recording: Acceptable  
Stereo Quality: All right

Is there any doubt that Nina Simone is one of the few genuinely exciting popular interpretive artists today? Everything she attempts in her compelling metallic voice is an expression of an all-consuming personal experience. This current collection seems to have been assembled from previously recorded albums—mainly "Forbidden Fruit" and "Nina Simone at Newport." As an example of Miss Simone's superior art, I cite only one number, Irving Berlin's *You Can Have Him*, to show the uncommon brilliance of the lady's approach. In the musical, *Miss Liberty*, the song was a half-comic torch duet sung by two girls in love with the same man. To Miss Simone, the song is strictly a lament. The bitterness and the self-deception in the lyrics are caught with consummate skill as she delicately and deliberately builds to an almost spine-tingling conclusion. If you have never bought a Nina Simone album before, you will find the other selections equally rewarding. But if you already have a complete collection you will just have to be patient. S. G.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ TERI THORNTON: *Some-where in the Night*. Teri Thornton (vocals); orchestra, Larry Wilcox cond. *Lonely One*; *Mood Indigo*; *Heart*; and nine others. DAUNTLESS DS 6306 \$4.98, D 4306\* \$3.98.

(Continued on page 90)

# AR INC.

## AR-3 PLAYBACK: THE FINE ARTS QUARTET AS AUDIENCE

THE FINE ARTS QUARTET has just recorded Beethoven's Quartet in E flat major, Opus 127 (Concert-Disc CS-233). The musicians are listening to the first playback, checking its fidelity to the tonal sonority and interpretation that have brought them rave notices all over the world.



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CIRCLE NO. 53 ON READER SERVICE CARD  
90

Interest: Quite a bit  
Performance: Striking newcomer  
Recording: Excellent  
Stereo Quality: High

There are traces of both Nina Simone and Carmen McRae here, but Teri Thornton is individualist enough to make a most praiseworthy debut on this record. She has a strong, reedy voice, and an admirable quality of projecting honest conviction and understanding. Moreover, she is that rarity, a singer who believes that style should serve content—not, as is too often the case, the other way around. Though all of the selections are beautifully sung, it is the compelling title song that you will find coming back to you time and again, particularly since it is enhanced by Larry Wilcox's splendid arrangement. Minor complaint: at least two selections receive improper writer credit on both the jacket and the label. S. G.

### FOLK

⑤ ⑥ CASEY ANDERSON: *The Bag I'm In*. Casey Anderson (vocals, guitar, guitar dobro), Carl Lynch and Bruce Langhorne (guitars), Bob Bushnell (bass), Panama Francis (drums). *Easy Rider; Talkin' Blues; Chain Gang; Mammo; Canaan Land*; and six others. ATCO S 33 149 \$4.98, 33 149\* \$3.98.

Interest: Folk pops  
Performance: Slick  
Recording: Lots of echo  
Stereo Quality: OK

Casey Anderson is an entertainer who uses folk material, often to mock it. He has a good, big voice that insists on masculinity. His backing is overamplified rock-a-billy, and he often uses multiple-recorded effects. The bag he's in is a mixed one, ranging from Blind Lemon Jefferson's *One Kind of Favor*—done comparatively straight—a funny, cleverly worked-out production based on *James A. Garfield*, a few hip jokes, and a good blues feeling in a couple of songs, to *Sweet Sidney*, a piece about an effeminate hairdresser that is basically an extended, embarrassing sick joke. In general, Anderson seems to me to miss on all counts: as an entertainer, a humorist, and a folk singer. J. G.

⑤ ⑥ LOGAN ENGLISH: *American Folk Ballads*. Logan English (vocals), Eric Weissberg (vocals, banjo, guitar, mandolin), Marshall Brickman (vocals, fiddle, bass), Martin Lorin (vocals). *Mule Skinner Blues; Shenandoah; Little Brown Dog; Pretty Saro*; and eleven others. MONITOR S 388 \$4.98, 388\* \$4.98.

Interest: Honest folk singing  
Performance: Not up to potential

Recording: Good  
Stereo Quality: Good

Logan English, a Kentuckian who is a familiar figure on the college and folk-club circuit, continues to be more convincing in person than on record. At his best, he communicates a flowing, poignant lyricism that avoids being either mawkish or arch. In this album, however, he does not seem entirely relaxed. The performances, while often effective, do not add up to an unmistakable musical identity. It is as if he is so conscious of his influences and sources that he cannot make the songs seem extensions of his own feelings and experiences. But there are indications of English's capacity here—as in the fragile *Pretty Saro* and the rambunctious *Mule Skinner Blues*. English clearly must grow—particularly in adapting himself to recording. The accompaniments are informally knowing. N. H.

⑤ ⑥ THE GREEN RIVER BOYS AND GLEN CAMPBELL: *Big Bluegrass Special*. Glen Campbell (guitar and vocals), The Green River Boys (instrumentals and vocals). *Weary Lonesome Blues; No Vacancy; Brown's Ferry Blues; Long Black Limousine*; and eight others. CAPITOL ST 1810 \$4.98, T 1810\* \$3.98.

Interest: Cultivated Bluegrass  
Performance: Smooth hillbilly style  
Recording: Clear  
Stereo Quality: First-rate

Although the notes proclaim this recital "pure traditional Bluegrass," the music is actually commercial hillbilly with only an incidental relation to Bluegrass. For one thing, an electric guitar is used—"pure" Bluegrass instruments are always unamplified. More significantly, a Bluegrass combo is characterized by an agile, hard-driving banjo as a lead instrument, with a bristling violin as counterpoint. Here the banjo does not fill the bill, and the violin is absent. The phrasing in unadulterated Bluegrass, too, is more authentically from country-music sources than is the phrasing here.

On its own terms, the album is an agreeable collection of mellow, often humorous interpretations of better-than-average country songs. Most of the tunes, incidentally, could easily be adapted to the Bluegrass style, but a change in instrumentation and conception would have to come first.

Capitol has been rather careless in identifying its country musicians for album buyers: in this, as in several recent sets in this idiom, not all of the personnel are listed. N. H.

⑥ JOHN LEE HOOKER: *Don't Turn Me from Your Door*. John Lee Hooker (vocals and guitar); unidentified rhythm

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section. *Stuttering Blues*; *Love My Baby*; *My Baby Don't Love Me*; *Real Real Gone*; and eight others. ATCO 33 151 \$3.98.

Interest: Undiluted blues  
Performance: Intense  
Recording: Only adequate

Mississippi-reared John Lee Hooker is one of the most individualistic of all the wandering blues singers and guitarists. His low, roughly insistent voice with its heavy vibrato communicates a hungry passion evocative of loss, pain, and the frustrated urge to rebuild the ego somehow. Hooker is able to communicate a carefree sensuality, as in *Wobbling Baby* and *Guitar Lovin' Man*, and he can also be appealingly tender, as in the unique *Stuttering Blues*. His most frequent theme, however, is the fickleness of women.

Hooker intensifies his bleak tales by intermittent moaning, humming, and growling that relate his singing style to the earliest field hollers and other pre-emption cries of men grasping for an identity. Hooker's powerful guitar builds tension inexorably through its use as a drone-like percussion instrument, as well as a somber second melodic voice. In this album, Hooker uses the thick-textured electric guitar that has become his regular instrument at Negro dances and cabarets. Folk purists usually prefer to hear him with an unamplified guitar, but they must acknowledge that the audiences for contemporary blues singers have changed. The country sound simply does not fit in crowded, noisy urban bars and dance halls.

This album was not recorded by Atlantic but was purchased from an independent producer, and the sound quality is not up to Atlantic's standards. But Hooker's performance is so raw and personal that the album is strongly recommended. N. H.

**RECORDING OF SPECIAL MERIT**

© KARMON ISRAELI DANCERS AND SINGERS: *Israel Sings*. Karmon Israeli Dancers and Singers; instrumental group, Gil Aldema cond. *Sing and Rejoice*; *Evening Has Come*; *To My Homeland*; *Flocks*; and fourteen others. VANGUARD VSD 2130 \$5.95, VRS 9118 \$4.98.

Interest: Alfresco Israeli music  
Performance: Buoyant  
Recording: Excellent  
Stereo Quality: Very good

This is a choral recital characterized by a youthful zest in performing and a prideful commitment to the emerging cultural identity of Israel. Conductor Gil Aldema has disciplined his clear-voiced,

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deftly blended male and female singers without diluting their high spirits. Apart from indigenous Israeli material, most of the songs reflect the diverse backgrounds of Israel's citizens—Slavic (including the Chassidic), Arabic, Sephardic, and Yemenite. This listener, for one, regrets that, with a few exceptions such as the medley of Chassidic tunes that ends the album, the once strong differences between these various traditions are becoming blurred.

As Gil Aldema acknowledges in the notes, "These songs are not sung here in their traditional manner. In this program, as in Israel, they are sung with a modern arrangement which makes them more familiar to the unaccustomed ear." Perhaps the assimilation of these diversities into a common Israeli style was inevitable. But while there has been a consequent loss of the separate exotic colors and melodic nuances, the present fusion is sturdy and thoroughly capable of expressing the themes that course through these songs—exultant nationalism, the scenes and pleasures of Israeli agrarian life, and the lyrical preoccupations of love. In a separate booklet, Vanguard provides complete texts and translations. *N. H.*

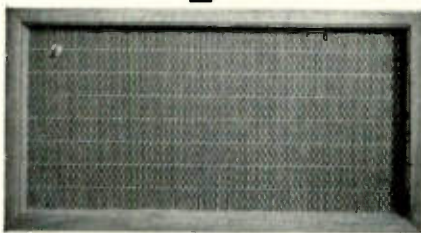
### RECORDING OF SPECIAL MERIT

Ⓜ **HEDY WEST: *Accompanying Herself on the Five-String Banjo.*** Hedy West (vocals and banjo). *Cotton Mill Girls; The Brown Girl; Sweet Jane; Fare Thee Well;* and ten others. VANGUARD VRS 9124 \$1.98.

Interest: Hedy's best  
Performance: Marked evaluation  
Recording: Excellent

Hedy West's forebears emigrated from Britain to America in the eighteenth century. Miss West was born in north Georgia, and for this album she has selected traditional tunes sung by her relatives in Union and Pickens Counties in that state. None of Miss West's previous appearances on records equals this album in terms of the maturity and discipline of her work. Essentially, she has achieved what annotator Maynard Solomon accurately calls "the illusion of artlessness." For the Southern white folk style of traditional singing is based on understatement, on permitting the stories of the songs to come subtly alive. Miss West's comment on *The Brown Girl* applies: "If you're not used to this kind of ballad, you may not know what to make out of these characters who act so boldly and speak with such restraint." In addition to ballad-spinning with grace and skill in *The Brown Girl* and *Sweet Jane*, Miss West is tartly expressive in songs about working in the cotton mills and in the mines. Adding further diver-

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sity and pleasure to this local anthology are tunes of courting, wandering, and other basic activities of generations of her forebears.

Miss West's phrasing is pliant and subtle, her voice is as clear and as cool as her banjo. Though she never overdramatizes, she communicates a sense of her singular and powerful personality. N. H.

### THEATER—FILMS

© © **BEST FOOT FORWARD** (Hugh Martin-Ralph Blane). Revival-cast recording. Paula Wayne, Liza Minnelli, Glenn Walken, Karin Wolfe, Grant Walden, Edmund Gaynes, Kay Cole, Ronald Walken, René Winters, Jack Irwin, others; Buster Davis and William Goldenberg (pianos). CADENCE CLP 24012\* \$4.98, CLP 4012 \$3.98.

Interest: Bright score  
Performance: Bright company  
Recording: Gets by

Not the least promising of the fresh young talents introduced to Broadway when *Best Foot Forward* was originally produced in 1941 were song writers Hugh Martin and Ralph Blane. Their bright, unhackneyed rhythms and rhymes were the perfect musical expressions for the tale of what happens at dear old Winssocki when a movie queen decides to crash a junior prom. Happily, the songs have proved remarkably durable, and sparkle just as brightly in the musical's off-Broadway revival.

Strictly speaking, this is not a song-for-song recreation. Six of the original numbers, including two fondly remembered ballads, *That's How I Love the Blues* and *My First Promise*, have been dropped in favor of three songs from the film version, a previously unused piece called *Hollywood Story*, and two items apparently specially written for the new production—both of them, *Raving Beauty* and *You Are for Loving*, fit the spirit of the play perfectly. The former is a lilting duet built around quarrelling ("Not just crafty, not just shrewd, Strike your mother is what you'd") and the latter is an emotional show-stopper sung with innocence and expressiveness by Judy Garland's talented daughter, Liza Minnelli.

Miss Minnelli, who also shines on *Just a Little Joint with a Jukebox*, is fortunately not the only charmer in the cast. Karin Wolfe has just the right wistfulness for *Ev'rytime*, the lyric of which manages to include references to two other memorable musicals, *Cabin in the Sky* and *Lady in the Dark*. And Kay Cole's piping little voice is delightful in *The Three B's* and *Raving Beauty*.

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94

iantly, though there is no denying that  
even a few more instruments would have  
helped. Nor can it be denied that the  
sound is decidedly below par. If you're  
willing to make allowances, however,  
the songs and the singers make the album  
worthwhile. S. G.

© **MUTINY ON THE BOUNTY**  
(Bronislau Kaper). Sound-track record-  
ing. MGM Symphony Orchestra, Robert  
Armbruster cond. MGM S1E4 \$5.98,  
1E4\* \$4.98.

Interest: Wide-screen score  
Performance: Holds water  
Recording: Nice but needs bass  
Stereo Quality: Well spread

For some reason or other, the musical  
sequences of the film have been juggled  
around for the record, with the result  
that there is little cohesion among the  
separate dramatic episodes. But Kaper  
has done his usual competent job in com-  
posing musical accompaniments to the  
individual sequences, with some espe-  
cially stirring themes for the bold doings  
aboard the Bounty. There is also some  
interesting though poorly recorded native  
music from Tahiti, and even a theme  
song sung by a chorus during the picture's  
intermission. An illustrated book is pack-  
aged with the album. S. G.

## SPOKEN WORD

### RECORDING OF SPECIAL MERIT

© **COLETTE: Music Hall Sidelights.**  
Claire Luce and Julie Haydon (readers).  
Folkways FL 9811 \$5.95.

Interest: Varieties of love  
Performance: Delightful  
Recording: Good

Nobody knew as much about romantic  
love as the French novelist Colette. And  
she knew all about music halls too, judg-  
ing from these endearing vignettes about  
carnival life, which are read (in English)  
by these two immensely gifted actresses.  
The first, a sketch about a troupe of  
music-hall performers exploring the coun-  
tryside during a wait between trains,  
brings Miss Haydon and Miss Luce into  
an uneasy alliance, but in all the other  
stories, each is on her own, and is perfect.  
Among the highpoints is *Love*, a complete  
novel in a few hundred words, in which  
the progress of an affair between a French  
tenor and an English show-girl (Miss  
Haydon) unfolds through the various  
ways she pronounces his name—shyly at  
first, later full of provocation and tender-  
ness, then scoldingly, entreatingly, and, at  
last, repeating it in tears under her  
breath: "Oh, Marcel, Marcel, Marcel,  
Marcel..." Miss Haydon also scores in  
an affecting little tale about a performer

and a pony who comes to visit in her  
dressing room. Miss Luce is at her best as  
the Russian *La Roussalka*, a temperamen-  
tal performer with a daughter she tries to  
pass off as her sister. The accent comes  
and goes, but the performance is none-  
theless persuasive. As a stage mother in



CLAIRE LUCE

*Gifted performer in a Colette carnival*

*The Child Prodigy*, and in another slice of  
music-hall life called *Moments of Stress*,  
Miss Luce is also fine. A text is supplied.  
Miss Luce, by the way, did the jacket de-  
sign. It is pink and green. P. K.

### RECORDING OF SPECIAL MERIT

© **EMILY DICKINSON: Letters.** (A  
*reminiscence by Thomas Wentworth  
Higginson.*) Samuel Charters (reader).  
Folkways FL 9753 \$5.95.

Interest: Biography  
Performance: Skillful  
Recording: Good

In October of 1891, the *Atlantic Monthly*  
published an article by Thomas Went-  
worth Higginson recounting his friend-  
ship, which took the form mainly of a  
prolonged correspondence, with the poet  
Emily Dickinson. In 1862, Mr. Higgin-  
son, a reader at Houghton Mifflin, author  
of *Army Life in a Black Regiment*, and a  
man of discernment, received some poems  
from Miss Dickinson, who asked for an  
evaluation. He found her work "irregu-  
lar" but recognized a rare talent. For eight  
years their correspondence continued, al-  
though they did not meet. Then, in the  
summer of 1870, Higginson was ushered  
into the house in Amherst where Miss  
Dickinson lived in seclusion with her  
father. Their interview was pleasant and  
she hoped he would come again soon, but  
they met only once again, much later,  
after her father's death. And only after

(Continued on page 97)



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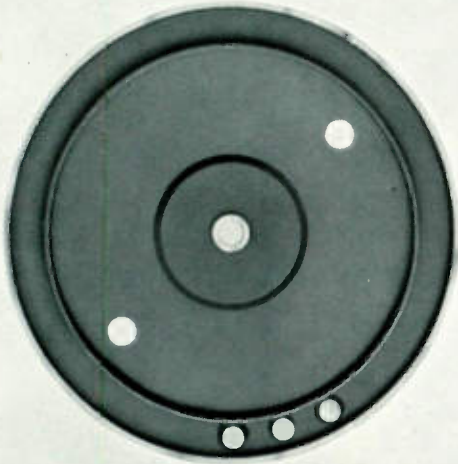
As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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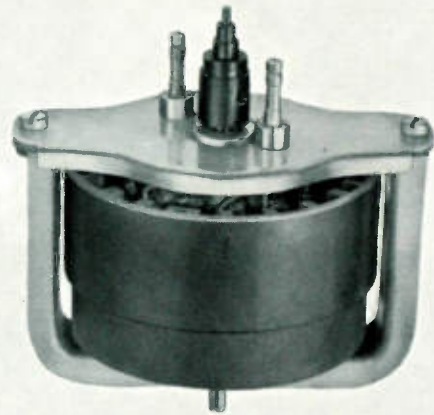
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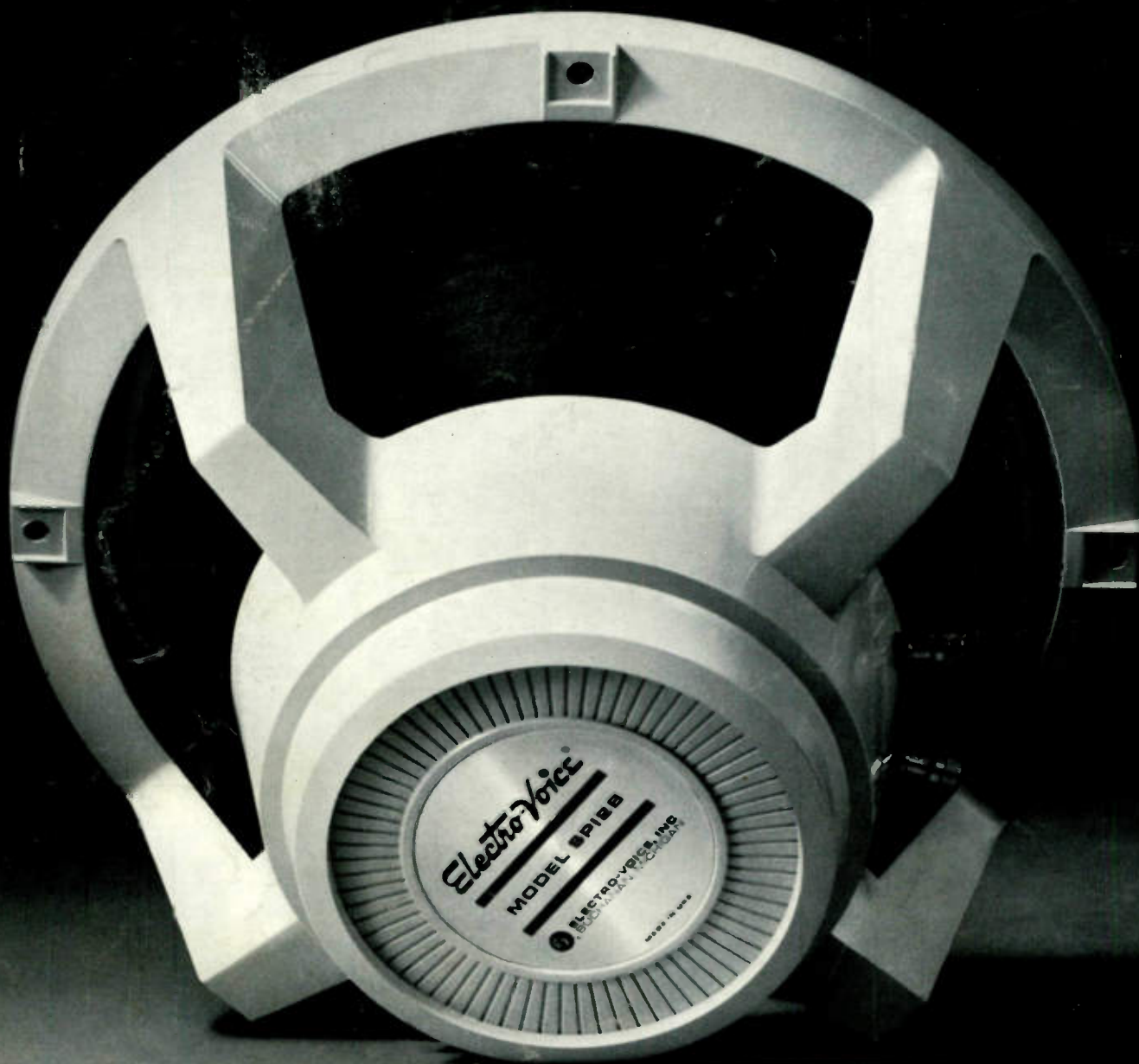
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